

THE RCM MAGAZINE



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THE R·C·M MAGAZINE

A JOURNAL FOR PAST AND PRESENT STUDENTS
AND FRIENDS OF THE ROYAL COLLEGE OF MUSIC
AND OFFICIAL ORGAN OF THE R·C·M UNION



"The Letter killeth, but the Spirit giveth Life"

VOLUME XXIX. No. 3

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THE R·C·M MAGAZINE

VOLUME XXIX

No. 3

EDITORIAL

BE so good, before proceeding further with the reading of this issue of the MAGAZINE, to take down once more Dr. Colles's JUBILEE RECORD and read again his final chapter entitled "Refitting for Service." Here you will find the clue which will lead you comfortably through the formidable dossier of records, lists, dates, programmes and initials which is the outcome, here presented in terms of printers' ink, of last term's Jubilee Celebrations. One sentence in particular reveals at a glance the ground-plan of our academic festival. "How to celebrate the Jubilee fitly without unduly disturbing the educational work of the College has been one of the chief cares of the Director in arranging its programme." The accounts which follow in roughly chronological order show that the Jubilee Celebrations were only an intensification of the ordinary activities of the College. Except for the opening concert there was nothing done which had not been done before as part of the normal life of the institution. And conversely no side of the College's work was left unrepresented—unless it be the Examinations. The only way of celebrating a Jubilee with an examination would, I suppose, be to pass all candidates with the highest honours, and that somehow hardly seems to be in accord with the nature of an examination. The large number of awards recorded on pages 122 to 124 does however wear a rather festive look; so perhaps after all College Examiners did approach their work in a jubilee spirit.

The Committee of the MAGAZINE hopes that readers will not think that the issue of Jubilee Numbers is becoming a habit with them, like the Centenary habit in an aggravated form. Jubilees are only supposed to occur once in fifty years, and it is not yet fifty weeks since we published our Jubilee Number. Yet here is something which has "Jubilee" written large across its pages. Our excuse must be that many of the separate events were in themselves memorable occasions which we should wish to put on record, while taken as a whole the celebrations kindled in those who participated in them whether as performers or listeners, members or guests, feelings of pride and goodwill. We wish to communicate, so far as the written word can play substitute for the living sound of music, something of those feelings to those of our number—for, remember, *membra sumus corporis magni*—who were unable to take part by their

physical presence in South Kensington during those radiant days and nights of high summer. We can promise quite definitely that we will not do it any more. But for this once (or rather, twice, if we count our May number) our MAGAZINE must again become a history book.

FRANK HOWES.

CHORAL AND ORCHESTRAL CONCERT

9th MAY

THIS year 7th May fell on a Sunday. The following Tuesday, 9th May, was chosen therefore to take its place as the first of the many days of last term on which the opening of the R.C.M. on 7th May, 1883, was celebrated. It was more than the first of the long series of Jubilee concerts described below; it was the occasion on which the King and Queen had graciously consented to visit the College, of which both are Patrons and the King was President during the reign of his father, King Edward VII. It was a great day for the College, and one for which the most careful preparations had been made, not only in the matter of the music and its performance but in that of the invited audience. Representatives of the students in every one of the College's fifty years were invited. The King and Queen arrived punctually at 3 o'clock, and were received by the Director and the Vice-President, Lord Palmer. On being asked to sign the Visitor's book, the King turned back to the first page where fifty years ago his own signature was inscribed beneath that of his father. "You see," he said, "I was there. I have always had a great interest in the College."

In the inner hall the members of the Council and seven professors, chosen as representatives of the several departments of the College's work, had the honour of being presented to their Majesties. The King shook hands all round; the Queen bestowed gracious smiles. They were then conducted to seats in the front of the balcony of the concert hall there to be greeted with the first verse of the National Anthem given by choir and orchestra under Mr. Geoffrey Toye's direction.

It has been said that the most careful preparation had been made, but the best laid schemes "gang aft agley." Something had gone before the concert began, something more went "agley" in the course of it. Dr. Malcolm Sargent's name stood on the programme as Conductor. His deeply regretted illness deprived the orchestra of their regular teacher, and the programme had had to be parcelled out amongst distinguished old students of the College. This was sufficiently disquieting to produce signs of nervous uncertainty in the playing. At the head of the programme had been set Charles Wood's ode, "Music," for soprano solo, choir and orchestra, written for the

opening of the present building in 1894. Elisabeth Aveling, as senior pupil and scholar, was the solo singer, and Mr. Reginald Jacques conducted. Who could have foreseen that the singer would swoon on the platform? No one, of course. The Conductor struggled on, Miss Aveling struggled up from her fainting posture, but the affair was disintegrating, to say the least of it, and the success of the subsequent numbers was imperilled. Sir Dan Godfrey conducted Vaughan-Williams's Overture to "the Wasps," Mr. John Ireland gave two movements from his piano concerto, with Helen Perkin as a brilliant soloist. Through both the sense of anxiety and discomfort persisted. Sir Landon Ronald supplied the restorative. He was set down to conduct Holst's "Jupiter, Bringer of Jollity," and he brought it. "Come on," his whole demeanour declared; "be Jupiter, be jolly; throw the thunderbolts about; England expects; your King and Country need you," and a thousand other things with which Britons encourage one another in adversity. The orchestra responded like Britons. After this came a spirited performance of three of Stanford's "Songs of the Fleet," under Sir Hugh Allen. Each had a different baritone singer, "Sailing at Dawn" (Victor Harding), "The Song of the Sou' Wester" (William Parsons) and "Farewell" (Roderick Lloyd). Arthur Bliss's concerto for two pianos (Robert H. South and Ivan D. Clayton) made a sprightly interlude under its composer's direction between these lovely songs and Parry's "Jerusalem," which formed the inevitable culmination of the programme.

"A very interesting concert," remarked a member of the audience when it was over, "but which of the composers the College has produced comes up to the two who produced the College?" An awkward question, that; but meantime the evening papers were plastering London with the bill, "Singer faints at Royal Concert," as though that were the point of the whole occasion, so the question could be easily shelved.

H.C.C.

PROGRAMME

THE NATIONAL ANTHEM

First Verse (sung by the audience)

Conductor: GEOFFREY TOYE (Student 1906-1909; Scholar 1909-1911)

ODE "Music" *Charles Wood*

For Soprano Solo, Chorus and Orchestra (Scholar 1883-1889)

(Composed for the State Opening of the present Building
on 2nd May, 1894, at which Their Majesties were present)

Solo: ELISABETH AVELING (Senior Pupil and Scholar)

Conductor: REGINALD JACQUES (Professor 1924)

OVERTURE "The Wasps" *R. Vaughan-Williams*
(Student 1890-1893 and 1895-1896)

(Performed at a Patron's Fund Concert in 1912)

Conductor: SIR DAN GODFREY (Student 1885-1887)

CONCERTO for Pianoforte and Orchestra *John Ireland*

HELEN PERKIN (Blumenthal Scholar) (Scholar 1897-1901)

Conductor : THE COMPOSER

"JUPITER" (Bringer of Jollity), from *The Planets* *Gustav Holst*

(Scholar 1895-1899)

Conductor : SIR LANDON RONALD (Student 1887-1891)

THREE SONGS, from *Songs of the Fleet* *Charles V. Stanford*

For Baritone Solos, Chorus and Orchestra (Professor 1883-1924)

(a) Sailing at dawn

(b) The Song of the Sou' Wester

(c) Farewell

Solos :

VICTOR HARDING (Ernest Palmer Operatic Exhibitioner)

WILLIAM PARSONS (Scholar) RODERICK LLOYD (Operatic Exhibitioner)

Conductor : SIR HUGH ALLEN

CONCERTO for Two Pianofortes and Orchestra *Arthur Bliss*

(In one movement)

(Student 1913-1914 and 1919-1920)

ROBERT H. SOUTH (Kiallmark Scholar)

IVAN D. CLAYTON (Julian Clifford Scholar)

Conductor : THE COMPOSER

"JERUSALEM" *C. Hubert H. Parry*

(Professor 1883 ; Director 1895-1918)

(With Sir Edward Elgar's festival arrangement of the Orchestral

Accompaniment)

Conductor : GEOFFREY TOYE

THE NATIONAL ANTHEM

Last Verse (sung by the audience)

ORCHESTRA

FIRST VIOLINS : K. Curry (Leader), E. Robinson, B. Verity, R. Nicholson,
P. Rees, F. Dinn, A. Wainwright, C. H. Emms, J. Page, R. Onley,
M. Michaels, A. Stinton, M. Harms, F. Mackenzie, D. Rowland, J. Cant,
R. Lauricella, Z. Castle.

SECOND VIOLINS : M. Kuezer, M. Reckless, E. Penniford, J. Crawley-Boevey,
H. Bainion, B. Barne, A. Smith, R. Early, G. M. Meachen, R. Borland,
B. Farrow, B. Benham, M. Cholmley, J. Kuchmy, B. Stephens, G. Stevens,
M. Tibble.

VIOLAS : B. Blunt, N. Wilson, F. Riddle, R. Patten, M. Priestman, B. Barratt,
W. Hanson, B. Jones.

VIOLONCELLOS : J. Whitehead, J. Phillips, W. de Mont, M. Sloane, B. Richards,
M. Gibb, M. Brown, J. Hughes, E. Kuttner, R. Dixon, H. Cardale,
B. Hewlins, C. Cassidy, D. Methold, W. H. Evans, D. Holdaway.

DOUBLE BASSES : C. Hobday, E. Craft, C. Cheeseman, A. Lotter.

FLUTES : W. Gaskell, E. Protheroe, J. Hopkinson, R. Cantrill.

OBOES : E. Rothwell, E. Caine.

CLARINET : S. Waters, I. Carter, W. Hambleton.

BASSOONS : C. James, J. Lewkowitsch, J. Castaldini.

HORNS : R. Bryant, J. Denison, E. Statham, W. Burditt, W. Payne.

TRUMPETS : R. Walton, W. Overton, A. Sibley

TROMBONES : M. Smith, C. Holt, D. Garvin, T. Guttridge.

TUBA : J. Chater.

TYMPANI : I. Lemare, M. Mudie.

PERCUSSION : J. Bickers, R. Anderson, L. Smith, F. Bury, F. H. Wheelhouse,
E. Rushforth.

HARP : V. Pryce-Tidman.

VISIT OF THE PRESIDENT

10th MAY

IT was an exciting term for the College, and the visit of the President, H.R.H. the Prince of Wales, made Wednesday evening, 10th May, one of its most exciting and auspicious events. While the President was dining with the Council and Fellows above us in the Concert Hall, we in the Opera Theatre, who were also to witness the vaudeville arranged for their entertainment, sat for what seemed a long time in a state of pleasurable anticipation. I was sorry we had been told to stand in silence when the Prince entered, for I felt I wanted to do something more emphatic to show our appreciation of his presence. It seemed rather a tepid, if decorous welcome from the audience, but I suppose the unofficial nature of the visit demanded the repression of our enthusiasm.

The first thing I remember is the Penguins. They *were* Penguins, and the remarkable thing about them was that they each seemed to have a distinct personality—it was very cleverly conveyed by every movement and attitude. Of course Mrs. Gotch's "feathers" (you could not call them costumes) made fine birds of them; with Herbert Howells' music the whole thing was most attractive. The *Valsette* was a doubly good choice for the Overture, for it reminded us how much we missed Dr. Sargent.

Everyone enjoyed Miss Penelope Spencer's solo dances—one never tires of seeing her witty version of the "Funeral March for a Rich Aunt"—it has something fresh each time. There was much graceful dancing by the two principals and their supporters in Gordon Jacobs' Choral Waltz, and the grouping was charming. For some reason *Catherine Parr* seemed less amusing than I remembered it as being; I think it must have been played too slowly. The *Fugal Blues*, by Guy Warrack, was effectively interpreted by the three dancers. I remember liking the Bach Prelude (orchestrated by Gordon Jacob). Of the three songs by Armstrong Gibbs (in a picture-frame setting) that sung by the "modern" girl was the most convincing and natural.

Poultry or Love in E.C. 3, by Arthur Benjamin, was a delightful finish to the programme—the principals were all good, but the *Charladies* eclipsed everyone else; surely their headgear has been the inspiration of much of the Autumn's most fashionable millinery?

During the interval Sir Hugh made several presentations to His Royal Highness, including Miss Spencer (to whom the Prince handed a bouquet in the College colours), Mrs. Gotch, the Conductor, Mr. Constant Lambert, and several of the composers.

The programme was repeated for the benefit of other guests of the College on the afternoon of 17th May.

M.E.

PROGRAMME

1. OVERTURE "Valsette" *Malcolm Sargent*
2. PENGUINSKI *Herbert Howells*
 Arranged by Daphne Fox and Katharine Craster
 Y. ALDERSON, J. AMPHLETT, R. BROADWAY, K. CRASTER, D. FOX,
 D. JAMES, M. LITIGER, E. MOON, K. MUNN, M. STEVENTON,
 H. STOCKELL, L. VENABLES, O. WEBB
3. a. ANDANTE *Hugh Bradford*
 b. ENNUI *Gavin Gordon*
 c. HORNSPIPE *Rutland Boughton*
 PENELOPE SPENCER
4. FUGAL BLUES *Gty Warrack*
 WILFRIDA LAWSON, JOANNA SANDS, MARY SKEAPING
5. FUNERAL MARCH for a Rich Aunt *Lord Berners*
 PENELOPE SPENCER
6. CHORAL WALTZ *Gordon Jacob*
 WILFRIDA LAWSON, MARY SKEAPING
 J. AMPHLETT, S. CLARKE, K. CRASTER, D. FOX, E. MOON,
 S. READ, M. STEVENTON, H. STOCKELL
 Singers :
 E. AVELING, G. BODEY, J. COPE, M. DORNAY, M. HORTON,
 L. KERR, E. KINGSTON, M. LAUDER, M. LEACH, M. LEE,
 M. McARTHUR, R. NAYLOR, H. PEACH, B. SLEIGH, J. VOWLES
7. CATHERINE PARR *Anthony Collins*
 (From the Diminutive Drama by *Maurice Baring*)
 Henry VIII R. LLOYD
 Catherine Parr C. GREEN
 Pages B. LANE, M. LITIGER
 Maid S. TURNER
 Conducted and produced by THE COMPOSER
8. a. POLKA "Snowflakes" *Edouard Strauss*
 b. MAZURKA "Arm in Arm" *Joseph Strauss*
 c. GALOP "Post Horn" *H. Koenig*
 MARY SKEAPING, JOHN GREENWOOD, S. CLARKE, F. RENDALL
 J. AMPHLETT, K. CRASTER, D. FOX,
 E. MOON, M. STEVENTON, H. STOCKELL
9. PRELUDE *J. S. Bach*
 (Orchestrated by Gordon Jacob)
 Y. ALDERSON, D. JAMES, K. MUNN, S. READ, L. VENABLES, O. WEBB
10. ELEGIAC BLUES *Constant Lambert*
 PENELOPE SPENCER
11. SONGS a. "Mistletoe" *Armstrong Gibbs*
 J. VOWLES
 b. "Silver" *Armstrong Gibbs*
 M. McARTHUR
 c. "Neglected Moon" *Armstrong Gibbs*
 M. LAUDER
12. "POULTRY," or "LOVE IN E.C. 3" *Arthur Benjamin*
 The Stockbroker RICHARD CLANDON
 The Film Star WILFRIDA LAWSON
 The Office Boy JOHN GREENWOOD
 Charladies :
 S. CLARKE, K. CRASTER, D. JAMES, S. READ, M. STEVENTON, O. WEBB
 Typists :
 J. AMPHLETT, D. FOX, E. MOON, H. STOCKELL

Conductor : **CONSTANT LAMBERT**

(In the absence, through illness, of Dr. Malcolm Sargent,
Mr. Constant Lambert conducted)

The Ballets and Dances arranged and produced by **PENELOPE SPENCER**, Hon. R.C.M.

The Dresses for

- Nos. 2, 7, 9, 11 Designed and executed by Mrs. Gotch, Hon. R.C.M.
 No. 3 ... Designed by Hedley Briggs
 No. 4 ... Designed by Joanna Sands and executed by Lady Allen
 Nos. 5, 10 ... Designed by Penelope Spencer
 Nos. 6, 8 ... Kindly lent by the Carmargo Society
 No. 8 ... Designed by George Sherringham
 No. 12 ... Designed by Hedley Briggs and executed by Mrs. Benjamin

The orchestral versions of Mr. Armstrong Gibbs' songs were used by
kind permission of Messrs. Boosey & Hawkes and Messrs. Curwen

Manager : **JOHN B. GORDON**, Hon. A.R.C.M.

Stage Manager : **Marjorie Haviland** Assistant Stage Manager : **Alan Melville**

Master Mechanist : **Max Leslie** Electrician : **J. Hughes**

BALLET ORCHESTRA

FIRST VIOLINS : E. Robinson, K. Curry, B. Verity, R. Nicholson, A. Wainwright,
G. Emms, R. Onley, I. Michaels, J. Page.

SECOND VIOLINS : M. Keuzer, M. Reckless, H. Bainton, B. Barne, A. Smith,
R. Borland, E. Penniford, R. Early, M. Tibble, G. Stevens.

VIOLAS : B. Blunt, N. Wilson, P. Riddle, H. Patten, M. Hanson, M. Priestman.

VIOLONCELLOS : J. Whitehead, J. Phillips, W. de Mont, J. Hughes, M. Gibb,
M. Sloane.

DOUBLE BASSES : A. Lotter, C. Cheeseman.

FLUTES : W. Gaskell, J. Hopkinson, R. Cantrill.

OBOES : E. Rothwell, E. Caine.

BASSOONS : C. James, J. Lewkowitsch, J. Castledine.

CLARINETS : S. Waters, J. Carter.

HORNS : R. Bryant, J. Denison, E. Statham, W. Burditt.

TRUMPETS : W. Overton, A. Sibley.

TROMBONES : C. Holt, D. Garvin, M. Smith.

TYMPANI : I. Lemare, M. Mudie.

HARP : V. Pryce-Tidman.

PERCUSSION : J. Bickers, R. Anderson, F. Bury, E. Rushforth.

PIANOFORTES : R. Anderson, I. Clayton.

R.C.M. UNION DINNER AND DANCE

26th MAY

THE Jubilee Dinner and Dance took place on the last Friday in May, at the Whitehall Rooms, Hotel Metropole, Northumberland Avenue. Those of you who are reading this inadequate account in Africa, Australia, or anywhere far from home, will perhaps conjure up happy visions of London in May. She is at her loveliest then. Even the drive to our meeting-place was a joyous prelude to joyous meeting, past the tulips in front of Buckingham Palace, along the Mall with its avenue of trees decked in palest green and yellow, and then round the busy swirling circus in Trafalgar Square. Am I being sentimental? Yes, I am, and unashamed at that!

Sir Hugh Allen and Miss Marion Scott received the guests, and gave to all the friendliest welcome possible. This friendliness was indeed the keynote of the whole evening's festivities. Everyone mixed with everyone else, and there was no formality or stuffiness. Here were some 175 Old and Present Collegians determined to show their love for their College in a worthy manner, to eat at a common board and to drink a loving-cup in the celebration of their College Jubilee.

After an excellent dinner, at which there was a high table and a number of smaller round tables, so that friendly groups could sit together, the "Toasts" naturally followed—an essential part of this auspicious evening's programme. It was now more than ever that we felt the vital influence of the Director's presence and personality; his speeches were the happiest blend of wit and humour, dignity and friendliness, and the whole company felt drawn together by his presiding genius.

After the King's health, the toast of the Queen was given by Sir Hugh. After that, Sir William Rothenstein, in a brilliant and amusing speech, proposed the toast of the Royal College of Music. His opening words set us all laughing. "Much of his life," he said, "had been wasted on wine, women and song, and now he had resolved to mend his ways—so he had given up song!" Sir Henry Hadow replied.

The next toast, a most important one, was "The Union."

The first Editor of the R.C.M. MAGAZINE, the Rev. A. A. Crawshaw, proposed this in an entertaining speech, during which frequent references were made to a "singer" and a "baby singer." I wondered at first whether I had had too good a meal, and whether Mr. Crawshaw was really as fast a man as he sounded, but quite soon I saw that all was well, and that he had deliberately confused us. Miss Marion Scott naturally should have replied to this, but she had asked if the Director would speak for her. This he accordingly did. "I *am* Miss Scott," he said, and we tried to believe him, although he did not look very much like her in her lovely "ice-blue" gown. Then followed "The Guests," proposed by Professor Buck, and responded to by Mr. Kenneth Barnes. The "Absent Members of the Union" was the next toast, proposed in a graceful speech by Dr. Colles. This was coupled with the names of Lord and Lady Palmer, Lady Allen, Sir Alexander Mackenzie, Mr. George Macmillan and the Bursar.

As soon as the speeches were over, the company rose. Some diners did not dance and went home, some dancers who had not dined joined the party; many diners stayed on to the dance—an elastic arrangement which suited all tastes.

There must have been about 300 people at the dance. Not all, of course, did dance, because they did not choose so to do, but chairs and tables were set all round the dancing-floor so that they could sit and watch the "goings-on" and talk in comfort. This was an excellent arrangement, and added greatly to the evening's enjoyment. So did the "goings-on." Mr. Morris Smith got the band together, and played in it himself, and Messrs. Nicholson and Verity saw to it that the dances were given in agreeable sequence of "hot" and "cold" jazz and passionate Paul Jones-es. At eleven o'clock, four eightsome reels were arranged by Miss Darnell, Miss Wolrige Gordon and Mrs. Rowe, and danced with great verve. Mr. F. Rendall played the pipes for these, looking a most picturesque figure in his kilt. At the mid hour of night an excellent cabaret performance took place. An adaptation of Mr. Herbert Howells' "Penguinski" Ballet was followed by Miss Mary Skeaping's beautiful "Manhattan Blues." Miss Penelope Spencer then gave us "Cruising" in her own inimitable manner. The varied lighting effects which were so pleasing for the other dances were in this almost too realistic, when the "cruiser" began to feel less well. Then followed Polka, Mazurka and Galop, with the Corps de Ballet, and Mary Skeaping, John Greenwood, F. Rendall and S. Clarke as soloists. This was a most charming affair, in the old romantic style.

But there was still more excitement to come. At 1 p.m. Mr. Arthur Benjamin and Mr. Kendall Taylor played Strauss waltzes on two pianos! So rapturous was their music that absolutely everyone had to dance, and although the hour was getting late the room was still full of enthusiastic dancers. And so the revelry went on till nearly 2 a.m. Miss Scott and Miss Darnell must have felt very weary after all their hard work, but they never showed it. The sounding of "John Peel," however, told us that the evening really was drawing to a close. Everyone sang this loudly, and Mr. Nicholson put in a bass part with great skill. (He apparently does not know he did this, so do not say anything about it. But, honestly, he did.) And, finally, "Auld Lang Syne." Is there need to say how successful the evening was, or even to thank those many persons who worked so hard for its success? We were all happy together, and our happiness was, I am sure, enough to satisfy them. The genius of the Royal College of Music must have been pleased.

R.G.C.

MENU OF DINNER

<i>Overture</i>	Grape Fruit "1812" (tutti frutti)
	Cocktail Cerisette (mûr)
	Délices Norvégienne, avec casse-noisette
<i>Chef d'œuvre</i>	Consommé (con sord) Double Othello
	Crème Jubilé

Variations on a Well-Known Dish

Saumon Braisé au Vin des Demoiselles du Rhin
(ma non troppo alcoolique)

Aria

"Selle d'Agneau Fleurisé"
("Saddle now the Lamb with blooming flowers")
Pomme Mont d'Organe
Harriet Colverts de Verdi au Beurritone

Symphonic

Sorbet Moscovite avec Soviette (bien jugé)
Charlotte Russe
(Student 1883-1923)
Poulet Coq d'Or à Sacre du Printemps en Crochette Lavallière
Salade Mignon (à Thomas)

Petite Suite

Comice Glacé Glissando
Manon Mandoline

Finale

Café Collègé Da capo

When at the Counter—point or ask the Whine Maiden
or Descanter for :—

Treble Bass
Light Largo
Grave (in bot :)
Vichy Vivachy

Tonic Solfa Water or Soda (con Brio)
Also Flat Key-Stone Ginger

(If unobtainable let there be no moaning at the Double Bar)

Fine !

ORCHESTRAL CONCERT BY PAST STUDENTS

29th MAY

THERE was a rumour in the front entrance-hall that evening. Detaining hands were laid on sleeves : did one know the secret ? And then under pledge of silence it was whispered to one. Only on no account must it be passed on ; the wicked Press might get to know and then He would be besieged with publicity and a holiday would be spoiled. And so the secret was kept until the final, the great moment. It was a great moment, and it came at the end of a remarkable and memorable concert in which every composition, save the first and last, was the work of a Collegian. "The next work," said Dr. Boulton, who had returned to us for the evening from his concrete palace in Portland Place, bringing with him various others of the B.B.C. Orchestra—"the next work will be conducted by none other than Leopold Stokowski." "Sensation," as they say in the newspapers. But it was not half such a sensation as what followed—the most electrifying performance of the *Meistersinger* Overture ever heard by at any rate one humble pair of ears.

Stokowski, once a pupil of Walford Davies and Stanford at the College, then an organist, and now America's most brilliant conductor, known to the whole world through gramophone records (the Bach D minor, for instance), has remarkable hands which will bend backwards as well as forwards. Having gauged the acoustics of our hall he employed those eloquent and imperious hands to convince us that Wagner's expansive Overture was really string music, nothing more, a touch may be, of brass now and then, and a twitter of woodwind for the Apprentices of course, but, fundamentally, counterpoint for strings. If it was the clearest, it was also the most contrapuntal reading of that overture ever given—a statement which cannot be contradicted because no one has heard them all. This was one of the few occasions when rehearsal would have spoiled the whole thing—the razor-edge brilliance of improvisation was the decisive factor in an astounding performance of a work which, love it as we all do, we thought could no more contain surprises for us.

If the end of the concert has attracted more than its share of attention it was because it seemed to explode the accumulated enthusiasm of the evening. This *was* an orchestra, if ever there was. We have some very fair bands playing in London now, but this one contained the cream of them reinforced by distinguished soloists contributing their wealth of tone, of sensibility, of experience, to the common stock, conducted by a conductor to whom we cannot deny the epithet "great" merely because he happens to belong to us. The names, set out below for all to read, speak for themselves. The programme, after allowing for the demands of other Jubilee programmes, represented most schools of musical thought that have prevailed in the College during its 50 years, beginning with Sir Arthur Somervell and coming down to Patrick Hadley. Hadley's Symphonic ballad, "The Trees so High," caused the one regret of the evening. Only the first movement could be given, and that was like an argument in which the premises are stated and no conclusion is drawn, for it is only in the choral finale that its hints, its gradual developments, and its implications reach their logical fruition. But a chorus would have been too much of a complication. Parry was represented by his English Suite for strings, the most perfectly satisfying work in the English part of the programme. Two bass singers, two other conductors, and a pianist contributed largely to the success of an evening in which legitimate pride, festivity and reunion created the happiest possible atmosphere for making music.

F.H.

PROGRAMME

OVERTURE AND ENTRACTE ... Rosamunde Schubert
 Discovered in 1867 by Sir George Grove (First Director)
a. Overture. *b.* Entracte : Andantino

VARIATIONS for Pianoforte ... Normandy *Arthur Somervell*
(Student 1815-1886)

Maestoso, ma non troppo adagio ;
Allegro : Tranquillo : Adagio non troppo ; Allegro moderato ;
Allegro ma non troppo ; Molto allegro.

WILLIAM MURDOCH (Scholar 1906-1910)
Conducted by LESLIE HEWARD (Scholar 1917-1920)

THREE SONGS ... Love blows as the wind blows ... *George Butterworth*
(Student 1910-1911)

a. In the year that's come and gone
b. Life in her creaking shoes
c. On the way to Kew

KEITH FALKNER (Student 1920-1925)

SYMPHONIC BALLAD in A minor ... The Trees So High ... *Patrick Hadley*
(Student 1922-1925)

First movement : Adagio, moderato.

SINFONIA in C *R. O. Morris*
(Student 1910-1911)

1. Allegro. 2. Andante mosso. 3. Tempo di Gavotta. 4. Ciacona.
(Dedicated to Arthur Bliss)

SCENE Hiawatha's Vision *S. Coleridge-Taylor*
(Scholar 1893-1897)

GEORGE BAKER (Scholar 1908-1912)
Conducted by STANFORD ROBINSON (Student 1922-1924)

ENGLISH SUITE (for Strings) *Hubert Parry*
Prelude. Sarabande. Pastoral. Air. Frolic.

OVERTURE Die Meistersinger *Wagner*
(Played at the State Opening of the present College Building in 1894)

Conducted by another Old Student (1896-1899)
Conductor : ADRIAN BOULT

ORCHESTRA

FIRST VIOLINS : Elsie Avril, Loris Blofeld, Dorothy Devin, Elsie Dudding,
Madge Dugarde, Helen Egerton, Dora Garland, Jessie Grimson, Doris Houghton,
Lena Mason, Manus O'Donnell, Thomas Peatfield, Kenneth Skeaping, Edith
Stapley, Seymour Whinyates, Marie Wilson.

SECOND VIOLINS : Alan Bartlett, Mary Blower, Dorothy Everitt, Audrey Hokes,
Christina Godwin, Jessica Gordon, Violet Harding, Herbert Kinsey, Pompilia
Legge, Philip Levine, Miran Lucas, Janet Macfie, Muriel Osborn, Barbara
Pulvermacher, Fredricka Richardson, Margaret Wishart.

VIOLAS : Rebecca Clarke, Anthony Collins, Joyce Cook, Maisie Cropper, Mary
Gladden, Veronica Gotch, Muriel Hart, Alfred Hobday, Alfred Jones, Philip
Sainton, Bernard Shore, Anne Wolfe.

VIOLONCELLOS : C. Gordon Blackford, Edith Churton, Thelma Dandridge,
Purcell Jones, Helen Just, Alex. Nifosi, Gershom Parkington, Audrey Piggott,
Thelma Reiss-Smith, Cedric Sharpe, John Snowden, Arthur Trew.

DOUBLE BASSES : C. H. Cheesman, E. D. Chesterman, Eugene Craft, Claude Hobday.

FLUTES : Robert Murchie, Charles Souper, Bruce McLay, John Francis.

OBOES : J. C. Pantling, W. H. Shepley.

COR ANGLAIS : Evelyn Caine.

CLARINETS : Frederick Thurston, Ralph Clarke, Arthur Leonard.

BASS CLARINET: Mendelssohn Draper.

BASSOONS: Albert Wilson, Cecil James.

HORNS: Aubrey Brain, Aubrey Thonger, H. F. Thornton, George Manners,
John L. Denison.

TRUMPETS: Ernest Hall, William Overton, Albert Sibley.

TROMBONES: Morris Smith, Charles Holt, T. H. Guttridge.

TUBA: W. Glynn.

HARP: Sidonic Goossens.

TIMPANI: Iris Lemare, Thomas F. Dunhill.

PERCUSSION: Guy Warrack, Leslie Heward, F. H. Wheelhouse.

ERNEST PALMER OPERA STUDY FUND

OPERA BY PRESENT STUDENTS

1st and 2nd JUNE

HUGH THE DROVER being reserved for past students, the contribution of present students to the operatic side of the Jubilee Celebrations was made in a triple bill of one-act operas, all of which had previously been presented in the Parry Theatre. They made a pretty contrast—Arthur Benjamin's *The Devil Take Her*, Gustav Holst's *Savitri* and Nicholas Gatty's *Prince Feregon*. Different casts performed on the two nights as may be seen from the lists below. Among individual performers it is perhaps only necessary to mention that the conductor of *The Devil Take Her* was a present student, Muir Mathieson, and that he was alert to make all the points of a witty score incisively.

Savitri is a work like no other. Its impressiveness on this occasion was even greater than usual because its inmost character found a clearer expression in an Orientalized production. Mr. Surya Sena, a former student, had instructed the performers in true Oriental gestures and postures, and the costumes had been revised under his direction. Somehow the opera by becoming more uniformly Oriental had increased the universality of its appeal. Gatty's opera is that rare thing, a happy piece of music. Comic opera we know, tragedies we know, problems, clashes, high spirits, farce even (had we not just listened to a good example by Arthur Benjamin?), but *Prince Feregon*, fantastic extravaganza that it is, bubbles over with sweet temper, good humour and gaiety of heart. Are not English composers reaching out towards a form of opera not based on foreign models but growing on English soil to meet our own needs after their own manner? And is not our College showing the way?

F.H.

"THE DEVIL TAKE HER"

An Opera in One Act with a Prologue

Book by ALAN COLLARD and JOHN B. GORDON

Music by ARTHUR BENJAMIN, Hon. A.R.C.M.

Characters:

		1st June	2nd June
The Wife	...	RUTH NAYLOR	SUZAN TURNER
The Poet	...	MORGAN JONES	HOWARD HEMMING

The Neighbour ...	THOMAS DANCE	DUDLEY LEWIS
The Doctor ...	VICTOR HARDING	RODERICK LLOYD
The Maid ...	JANE VOWLES	SHEELAH FIELD
First Woman ...	EDNA KINGSTON	EDITH CHILDS
Second Woman ...	BARBARA LANE	LORNA KERR
Third Woman ...	MAUD HORTON	JOAN COPE
Watchman ...	FRANK RENDALL	FRANK RENDALL
A Sweep ...	EDWARD HOLBROOK	EDWARD HOLBROOK
A Blind Beggar ...	ALAN GORDON-BROWN	ALAN GORDON-BROWN
An Orange Seller ...	GRACE BODEY	MAUD HORTON
First Attendant ...	NORMAN MENZIES	JULIAN GARDINER
Second Attendants ...	{ LAURA CROMBIE	LAURA CROMBIE
	{ DOROTHY IVIMEY	AUDREY LANGFORD-BROWN
A Bird Seller ...	JOHN GREENWOOD	JOHN GREENWOOD

Scene: The Poet's House in Cheapside—night and the next morning

Produced by JOHN B. GORDON, Hon. A.R.C.M.

Conducted by MUIR MATHIESON (Leverhulme Scholar)

"SAVITRI"

An Episode from the Mahabharata

Preceded by the "HYMN OF THE TRAVELLERS" from the "Rig Veda"

Words and Music by GUSTAV HOLST, F.R.C.M.

Characters:

	1st June	2nd June
Savitri ...	MARGUERITE DORNAY	JANE VOWLES
Satyavan ...	HOWARD HEMMING	MORGAN JONES
Death ...	RODERICK LLOYD	VICTOR HARDING

The Voices:

G. Bodey, J. Cope, L. Crombie, S. Field, C. Green, M. Horton, B. Lane, M. Lauder,
M. Lee, M. McArthur, H. Peach, H. Rickard, B. Sleigh, S. Turner.

Scene: A Wood at Evening

The kind help of Mr. Surya Sena in this production is gratefully acknowledged

Produced by CLIVE CAREY, Hon. A.R.C.M.

Conducted by HERMANN GRUNEBaum, Hon. R.C.M.

"PRINCE FERELON"

OR "THE PRINCESS'S SUITORS"

A Musical Extravaganza in One Act

Written and Composed by NICHOLAS GATTY, Hon. A.R.C.M.

Characters:

	1st June	2nd June
The King ...	VICTOR HARDING	RODERICK LLOYD
The Princess (his Daughter)	MARY LEACH	BETTY JACKSON
Meryl (her Maid of Honour)	MARJORIE LEE	BARBARA LANE
Prince Ferelon ...	FREDERICK SHARP	THOMAS DANCE
Ferelon's Four Singers ...	{ HESTER PEACH	ENID LESSING
	{ GRACE BODEY	BERYL SLEIGH
	{ FRANK BROOKE	THOMAS HANCOCK
	{ DUDLEY LEWIS	JULIAN GARDINER

Maids of Honour: C. Green, E. Kingston, M. Lauder, R. Naylor

Pages: A. Langford-Brown, E. Pease Band-box Girls: O. Webb, M. Litiger.

Mannequins: R. Broadway, L. Crombie, S. Read, S. Turner, L. Venables,
A. Warburg

Chamberlain: John Greenwood

Jester: Frank Rendall

Dancers : J. Amphlett, K. Craster, D. Fox, M. Steventon, H. Stockell, S. Sewell
Train-bearers : E. Savage, J. Warcham

Courtiers :

D. Banner, A. Best, E. Bloom, M. Blythe, G. Bodey, F. Brooke, E. Childs, J. Cope,
P. Fettes, S. Field, J. Gardiner, I. Haddow, T. Hancock, E. Holbrook, M. Horton,
D. Ivimey, D. James, L. Kerr, R. Leon, D. Lewis, C. Matthews, N. Menzies,
M. Purkiss, H. Rickard

The Period is that of Fairy Tales Scene : A Hall in the Palace of the King

Produced by CLIVE CAREY, Hon. A.R.C.M.

Conducted by AYLMER BUESST, Hon. R.C.M.

Manager : JOHN B. GORDON, Hon. A.R.C.M.

Leader of the Orchestra : Eric Robinson

Musical Staff :

Stanley Bate, Ivan Clayton, George Loughlin, Alan Melville, Michael Mudie

Stage Manager : Marjorie Haviland Assistant Stage Manager : Edward Holbrook

The Scenery of "The Devil Take Her" painted by Simpson Robinson,
from the Design kindly made by Hans Strohbach

Dresses by Mrs. Gotch, Hon. R.C.M.

Wigs by Bert

Master Mechanist : Max Leslie

Electrician : J. Hughes

PIANOFORTE AND SONG RECITAL

14th JUNE

"PRAISING all alike is praising none" might well have been the thought of those fortunate in hearing this particularly interesting recital by Miss Mabel Lovering and Mr. Walter Glynne.

The arresting grandeur of Bach's G minor Fantasia and Fugue created an atmosphere of extreme attention and appreciation, which was maintained throughout the entire evening—so engrossed were we all that other thoughts faded away, and even the hardness of the concert-hall chairs went unnoticed. This happy condition was perhaps emphasised while listening to the mystic activities of Ondine. It was delightful, too, to hear Mr. Walter Glynne's two groups of songs, accompanied by Miss Hilda Klein; they were much enjoyed. An unusually interesting feature of the evening lay in the Sonata for flute, viola and harp, by Debussy, which is filled with those beautiful, unmistakeable characteristics that make Debussy's work unique.

The evening ended happily with a performance of Bach's concerto in C major for two pianos with string accompaniment, which gained further inspiration from the guidance of the Director, whose mere presence was so stimulating that a few waves of the hand sufficed instead of the usual conductor's efforts to raise the performance beyond the heights of expectation. The whole concert promised great attractions, and realisation exceeded anticipation—it was an occasion well worthy of the College Jubilee.

R.H.

PROGRAMME

- PIANOFORTE SOLO ... Fantasia and Fugue, in G minor ... *Bach-Liszt*
 MABEL LOVERING (Leverhulme Scholar)
- SONGS Three Celtic Love Songs ... *W. S. Gwynn Williams*
 a. Morning light
 b. The Flower maiden
 c. Night song
- WALTER GLYNNE (Scholar 1910-1915)
 Accompanist: Hilda Klein (Student and Exhibitioner, 1915-1919)
- PIANOFORTE SOLO ... Gaspard de la Nuit *M. Ravel*
 1. Ondine. 2. Le Gibet. 3. Scarbo.
- MABEL LOVERING
- SONATA for Flute, Viola and Harp *Debussy*
 WINIFRED GASKELL (Scholarship Exhibitioner)
 FREDERICK RIDDLE (Gowland Harrison Exhibitioner)
 SANCHIA PIELOU (Scholar)
- PIANOFORTE SOLOS ... a. Barcarolle *Chopin*
 b. Hymn Tune Prelude ... *R. Vaughan-Williams*
 c. Theme and Variations on "ABEGG" ... *Schumann*
- MABEL LOVERING
- SONGS ... a. Love in dreams *Landon Ronald*
 b. Dream valley *Roger Quilter*
 c. Go from my window, go ... *Arranged by Boulton and Somervell*
 d. What then is love? *Philip Rosseler* } *Arranged by Peter Warlock*
 e. Love's god is a boy *Robert Jones* } and *Philip Wilson*
- WALTER GLYNNE
- CONCERTO for Two Pianofortes, in C major, with String Accompaniment... *Bach*
 HARRY PLATTS and FRANK KIDNER (Scholar)
 Annie Wainwright (Scholar) Frederick Riddle
 John Kuchmy (Exhibitioner) Wendy Hanson (Student)
 Violet Palmer (Student) Marguerite Sloane (Exhibitioner)
 Carl Lewis (Exhibitioner) Denyse Holdaway (Scholar)

ERNEST PALMER OPERA STUDY FUND

16th AND 17th JUNE

"HUGH THE DROVER" or "LOVE IN THE STOCKS"

A ROMANTIC BALLAD OPERA (Revised Version)

Words by HAROLD CHILD

Music by R. VAUGHAN-WILLIAMS, F.R.C.M.

Produced by L. CAIRNS JAMES, HON. R.C.M.

Conductor: SIR THOMAS BEECHAM, F.R.C.M.

NINE years ago, when *Hugh the Drover* was produced by the R.C.M., College took part in a piece of musical history, and H.M. The Queen recognised it by honouring a performance with her presence.

Now, during the Jubilee celebrations of last term, nothing could have been more appropriate than that Lord Palmer's Opera Study Foundation and the R.C.M. past pupils should have been represented

by *Hugh the Drover*. All College is proud to know that Dr. Vaughan-Williams was once a student at the R.C.M., and proud that he is still there as a Professor; proud also that College should have had the honour of producing the opera both in its original form and in the revised version recently made by the composer.

The chief difference between the two forms is that a scene has been interpolated between the end of Act I (Monday morning, 30th April) and Act II (Tuesday, 1st May, at 4 a.m.), the new scene taking place on the Monday afternoon. It bridges the gap in the story, makes the later actions of Hugh and Mary more convincing, and—by dividing the main musical *massifs* of the opera with this lovely intermezzo—turns the old stiff dual structure into a sensitized tripartite scheme. In every way the change is an improvement. It is true that no composer worth his salt can return exactly to his earlier manner, but Dr. Vaughan-Williams is so individual, so sincere, that the new scene joins on to the older music without a jolt. This tender, lyrical love music, neither seeking nor attaining passion, yet wholly beautiful, belongs as truly to the original opera as the second bloom of roses does to a rose tree.

At these performances under Sir Thomas Beecham in the Parry Theatre on 16th and 17th June, every part of the work fell into its right perspective, and the details shone out clearly in that peculiar atmosphere of safety and felicity with which Sir Thomas invests his singers and audience. If one missed something of the old breathless excitement of the Fight at the end of Act I, Sir Thomas was right and uncannily clever in preventing the climax from getting out of hand and so unbalancing the whole. And what playing he evoked from the orchestra—confident, fiery, sparkling with youth and serene with wisdom! The real Beecham magic.

The opera had been devotedly rehearsed. Of the 1924 caste Mona Benson, Janet Powell, Robert Gwynne, Dunstan Hart, Trefor Jones, Sinnett Jones, William Wait, and Leyland White had returned to their original parts, and Mabel Ritchie (whom one remembers so well in *Pelleas and Melisande*) now made a charming "little linnet"—otherwise Mary—in place of Odette de Foras. The new members of the company flung themselves into their parts with a whole-hearted enthusiasm that went far to compensate for their lesser experience.

The production, by Mr. Cairns James, was virtually that of 1924, with H. Procter-Gregg's scenery and Mrs. Gotch's dresses. The lighting, though, struck one as less poetic than of yore, for the sunrise in 1924 used to be exquisite. But in other respects a comparison between the two productions was all in favour of 1933. Trefor Jones (Hugh) and Leyland White (John the Butcher) sang and acted better than ever, and knew now how to conserve their resources in

the terribly strenuous Prize Fight. Mona Benson, as Aunt Jane, had gained authority and pathos. But she still looks years too young for the part. "What bright eyes Aunt Jane has"—as a critic remarked.

At each performance the audience, happy and excited, let itself go over the applause. On the first night Dr. Vaughan-Williams said, in his little speech, than when he heard Sir Thomas Beecham's beautiful performance he almost believed that Sir Thomas, not himself, had written the opera, to which Sir Thomas smilingly responded that he never touched a note in a score!

On the last night a presentation was made to Sir Thomas Beecham by the singers and orchestra. It took the form of a cigar box and cigarette box in Mexican onyx and silver.

M.M.S.

"HUGH THE DROVER"

Characters (in order of entrance) :

A Cheap Jack ...	...	...	...	...	...	...	*ROBERT GWYNNE
A Shell-fish Seller ...	...	...	...	...	...	...	ALEXANDER HENDERSON
Toy Lamb Sellers ...	...	...	...	...	...	...	JOAN COPE
						...	ENID LESSING
						...	BERYL SLEIGH
						...	AUDREY WARBURG
A Primrose Seller ...	...	...	...	...	...	...	*JANET POWELL
A Showman ...	...	...	...	...	...	...	*DUNSTAN HART
A Dancing Girl ...	...	...	...	...	...	...	SYLVIA SEWELL
A Trumpeter ...	...	...	...	...	...	...	WILLIAM OVERTON
A Drummer ...	...	...	...	...	...	...	JOHN CRUFT
A Ballad Seller ...	...	...	...	...	...	...	MORGAN JONES
Susan ...	...	...	...	...	...	...	DORIS BANNER
Nancy ...	...	...	...	...	...	...	HILDA RICKARD
William ...	...	...	...	...	...	...	HOWARD HEMMING
Robert ...	...	...	...	...	...	...	FREDERICK SHARP
Mary (the Constable's Daughter)	...	...	...	...	...	...	MABEL RITCHIE
Aunt Jane (the Constable's Sister)	...	...	...	...	...	...	*MONA BENSON
The Turnkey ...	...	...	...	...	...	...	*WILLIAM WAIT
The Constable ...	...	...	...	...	...	...	GRAHAME CLIFFORD
John the Butcher ...	...	...	...	...	...	...	*LEYLAND WHITE
A Fool ...	...	...	...	...	...	...	FRANCIS RENDALL
A Piper ...	...	...	...	...	...	...	ROBERT CANTRILL
Hugh the Drover ...	...	...	...	...	...	...	*TREFOR JONES
An Innkeeper ...	...	...	...	...	...	...	JOHN GREENWOOD
A Sergeant ...	...	...	...	...	...	...	*SINNETT JONES

*Took part in the original performances in 1924

Chorus :

Boys—L. Burnett, D. Paterson, C. Pearce, J. Steadman, F. Syrad.

Ladies—E. Bloom, M. Blythe, G. Bodey, R. Carlton, E. Childs, L. Crombie, M. Dornay, M. Edwards, S. Field, C. Green, I. Haddow, M. Horton, D. Ivimey, B. Jackson, L. Kerr, E. Kingston, B. Lane, A. Langford-Brown, M. Lauder, M. Lee, R. Leon, M. Littiger, E. Miners, H. Peach, M. Purkiss, S. Turner.

Gentlemen—A. Best, F. Brooke, P. Fettes, J. Gardiner, T. Hancock, C. Harvard, V. Harding, E. Holbrook, E. James, D. Lewis, R. Lloyd, C. Matthews, N. Menzies, E. Sidney.

Morris Men and Soldiers—F. Lewis, G. Loughlin, P. Murnane.

THIRD ORCHESTRA CONCERT

20th JUNE

ON Tuesday, 20th June, for the first time within living memory, the Third Orchestra put on white frocks and white fronts and celebrated the Jubilee by giving their concert at a quarter past eight in the evening, instead of their usual more informal hour—4-45 p.m. The concert was conducted by "Junior Conductors," and a programme had been devised which enabled no fewer than fifteen of the more able-bodied of them to demonstrate their skill with the baton, and, in the *Petite Suite* of Debussy, in the "Kitchen." This *Suite*—always a favourite with the Junior Conductor—made a fitting finale to their Jubilation.

G.T.R.

PROGRAMME

OVERTURE Egmont *Beethoven*
Conductor: PHILIP H. BLAKE

CONCERTO for Pianoforte and Orchestra, in F major *Mozart*
First movement: Allegro
Soloist: MARY F. HERNE
Conductor: FREDERIC WAINE

ANTICHE DANZE ED ARIE *Respighi*
(1) Balletto detto "Il Conte Orlando"
(2) Gagliarda
(3) Villanella
(4) Passo mezzo e Mascherada

Conductors:

- (1) CARL LEWIS (Associated Board Exhibitioner) (2) CECIL JAMES (Scholar)
(3) HELEN HUNTER, A.R.C.M. (Carlotta Rowe Scholar)
(4) DEREK KIDNER (Scholar)

CONCERTO for Violin and Orchestra, in G major *Haydn*
First movement: Allegro moderato
Soloist: RUTH PEARL (Scholar)
Conductor: RONALD ONLEY (Director's Exhibitioner)

SYMPHONY in G minor *Mozart*
(1) Allegro molto (2) Andante (3) Menuetto: Allegretto (4) Finale

Conductors:

- (1) JASON LEWKOWITZ (Scholarship Exhibitioner)
(2) RICHARD L. STURGE (3) DENIS M. MULGAN (4) ARTHUR J. PRITCHARD

PETITE SUITE *Debussy*
(1) En Bateau (2) Cortège (3) Menuet (4) Ballet

Conductors:

- (1) TERENCE WHITE (2) CHARLES B. GROVES
(3) ANNIE WAINWRIGHT (Scholar) (4) FREDERIC LEWIS

CHAMBER CONCERT : PAST STUDENTS

21st JUNE

THERE is something about a flute which is fitting to a summer evening. Whether it was this cool-flutiness or whether it was the perfect judgment which characterized the actual playing, or whether it was just one of those rare and lucky combination of conditions—whatever was the cause, the chamber concert at which scholars and students of past generations played Mozart, Bach and Dvorák was not only one of the most roundly satisfying events in the Jubilee celebrations, but a memorable occasion in the musical year of London. Mr. Hedges led the flute quartet just as Miss Long led the piano quartet, because leadership is called for by the composer, but it was always a case of *primus inter pares*. In the duet sonata the balance was even more level. All these old Collegians, who enjoy an honourable eminence in the world of chamber music, showed that such an eminence depends on the understanding of the word "partnership." A heavenly evening.

F.H.

PROGRAMME

QUARTET for Flute, Violin, Viola and Violoncello, in D major (K. 285) ... *Mozart*
ARTHUR HEDGES (Scholar 1910-1915)

KENNETH SKEAPING (Scholar 1912-1920)

ERNEST TOMLINSON (Student 1891-1895) IVOR JAMES (Student 1899-1906)

SONATA for Violin and Pianoforte, in E major *Bach*
MAY HARRISON (Scholar 1904-1907) HAROLD SAMUEL (Student 1897-1903)

QUARTET for Pianoforte and Strings, in E flat, Op. 87 *Dvorák*
KATHLEEN LONG (Scholar 1910-1916) MAY HARRISON
REBECCA CLARKE (Student 1908-1910) CEDRIC SHARPE (Scholar 1907-1912)

THE PATRON'S FUND

22nd JUNE and 21st JULY

THE Patron's Fund contributed two Orchestral Concerts to the celebrations of the term, each programme having its own special point of view. The first, on 22nd June, offered a survey of Composers, Performers and Conductors who had appeared in the programmes since the foundation of the Fund; composers were represented either by a work originally produced by the Fund, as, for instance, Cyril Rootham, Maurice Blower and the late Jane Joseph; or by some later work, as in the case of George Dyson, Frank Bridge and Thomas Dunhill; soloists and conductors were mostly seen or heard in works more recently added to, their repertoire than those originally performed.

A concert on so comprehensive a scale could hardly be other than long, but it certainly was not devoid of gaiety, and moreover, was commendably free from the solemnity so unjustly associated with the works of British Composers. The general good humour prevailing in the music and among the audience was heightened by a charming little ceremony during the interval when representatives of distinguished Societies presented congratulatory addresses to the College, paying generous tribute to the work of the Institution during the first fifty years of its life.

The addresses presented were as follows :

FROM THE CORPORATION OF THE CITY OF LONDON; presented by Mr. Humphrey W. Morris, C.C., Chairman of the Music Committee, and Mr. Leonard Beecroft, C.C., late Chairman of the Music Committee.

FROM THE ROYAL ACADEMY OF MUSIC; presented by Sir John B. McEwen, LL.D., D.Mus., F.R.A.M., F.R.C.M., Principal, Dr. H. W. Richards, Hon. R.A.M., Hon. R.C.M., F.R.C.O., Warden, and Mr. L. Gurney Parrott, Secretary, of the Royal Academy of Music.

FROM THE GUILDHALL SCHOOL OF MUSIC; Presented by Sir Landon Ronald, F.R.A.M., F.R.C.M., F.G.S.M., Principal, and Mr. Saxe Wyndham, Secretary, of the Guildhall School of Music.

FROM THE ROYAL COLLEGE OF ORGANISTS; presented by Dr. Stanley Marchant, F.R.A.M., Hon. R.C.M., F.R.C.O., Past President, and Dr. F. G. Shinn, Hon. R.A.M., F.R.C.O., A.R.C.M., Honorary Secretary of the Royal College of Organists.

The presentation of these addresses was prefaced in each case by a short speech, expressing in the happiest terms both the donors' congratulations on the past and their confident hopes for the future welfare of the College. Lord Palmer, as senior Vice-President, accepted the addresses and thanked the donors in turn on behalf of the Council, crystallising into a few concise and felicitous phrases both his own feelings and those of the huge audience assembled to do fitting honour to the occasion and to the Founder of the Patron's Fund, this being their first opportunity to congratulate him on his recent elevation to the Peerage. Though the actual verbal congratulations were reserved for the Director at the end of the ceremony, the minds of the audience were focussed on the College's beneficent friend throughout the whole concert, and Sir Hugh Allen's expression of their thoughts roused a scene of enthusiasm which was a real joy to us all.

The other Concert, on 21st July, was the final fanfare, so to speak, of the Jubilee Celebrations, providing an exciting evening for College Conductors and Soloists, as well as for a College Composer.

A big programme, which included two full-dress concertos, for violin and violoncello, was boldly and successfully tackled, the glory of the College Jubilee ending in a blaze of oratory and the National Anthem.

C.A.

FIRST CONCERT PROGRAMME

- RHAPSODY* "Pan" Cyril B. Rootbam
 Conducted by THE COMPOSER
- SONGS from *The Canterbury Pilgrims* George Dyson
a. The Nun
b. The Wife of Bath
 JOAN ELWES
 Conducted by THE COMPOSER
- SUITE "The Sea" Frank Bridge
1. Seascape. *2.* Sea-foam. *3.* Moonlight. *4.* Storm.
 Conducted by AYLMER BUESST
- SONGS The Wind among the reeds Thomas F. Dunhill
 PARRY JONES†
 Conducted by THE COMPOSER
- DOUBLE FUGUE for Orchestra* Robin Milford
 Conducted by GUY WARRACK
- VARIATIONS on an old Nursery Rhyme, for Pianoforte and Orchestra—
 CYRIL SMITH E. von Dohnanyi†
 Conducted by JULIAN CLIFFORD
- RECITATIVE AND AIR ... Popoli di Tessaglia Mozart†
 JOAN COXON
 Conducted by CHARLES KRESHOVER
- ECLOGUE for Orchestra* Edgar Bainton
 Conducted by STANLEY CHAPPLE
- OVERTURE* "The Tinker's Wedding" Maurice Blower
 Conducted by THE COMPOSER
- BERGAMASK for Orchestra* Jane Joseph (died 1929)
 Conducted by IMOGEN HOLST

THE LONDON SYMPHONY ORCHESTRA
 (Leader: W. H. Reed, M.V.O., Hon. R.C.M.)

All the Composers, Conductors and Performers (except those marked †) have taken part in the Programmes of the Fund between 1903 and 1933.

* First performed by the Patron's Fund.

FINAL CONCERT PROGRAMME

- TRAGIC OVERTURE, Op. 81 Brahms
 Conductor: RALPH NICHOLSON
- CONCERTO for Violin and Orchestra, in D major, Op. 61 Beethoven
 EVELYNE PEARSON
 Conductor: J. BERESFORD VERITY
- THREE SONGS, for Voice and Orchestra Herbert K. Andrews
 (First performance)
a. The hill pines
b. Hay harvest
c. A late lark
 THOMAS DANCE
 Conductor: HERBERT K. ANDREWS

CONCERTO for Violoncello and Orchestra, in E minor, Op. 85 ... *Edward Elgar*
JAMES PHILLIPS

Conductor: IVAN CLAYTON

OVERTURE Prince Igor *Borodin*

Conductor: JOAN BICKERS

The Director said a few words

The National Anthem

NEW SYMPHONY ORCHESTRA

(Leader: Roy Robertson)

Conductor: MR. W. H. REED, M.V.O., Hon. R.C.M.

RECITAL BY PRESENT STUDENTS

26th JUNE

CONSIDERING the vast number of singers in College, it was surprising that the Concert Hall was not better filled on the 26th June: the recital given by present students and scholars on that date was, with one exception, all vocal music.

The programme began with three Brahms Quartets (Op. 64), for voices and piano, sung by May Bartlett, Grace Bodey, Howard Hemming and Rowland Robson. This quartet, with a change of contralto (Margaret McArthur succeeding Grace Bodey) also sang the second set of Brahms's Liebeslieder-Walzer, with the piano duet accompaniment, played by Ivan Clayton and Audrey Girling.

Remo Lauricella and Ralph Nicholson played the Bach D minor Concerto for two violins. This was accompanied by a double string quartet, and was conducted by the Director. Between the quartets and the concerto, solos were sung by May Bartlett, Grace Bodey and Rowland Robson.

The recital ended with Walford Davies's Six Pastorals for Vocal Quartet, String Quartet and Piano. It seems a pity, with words as lovely as in these songs, that no acknowledgment to the author or authors was in the programme.

Miss McArthur again was the contralto in the quartet. Ivan Clayton accompanied the whole evening.

M.S.

PROGRAMME

QUARTETS for Voices and Pianoforte, Op. 64 *Brahms*

a. An die Heimath

b. Der Abend

c. Fragen

MAY BARTLETT (Scholar) GRACE BODEY (Scholar)

HOWARD HEMMING (Scholar) ROWLAND ROBSON (Scholar)

Pianoforte: IVAN CLAYTON (Scholar)

SONG Cuckoo Song *Roger Quilter*

MAY BARTLETT

Accompanist: Ivan Clayton

QUARTETS for Voices and Pianoforte Duet—

New Songs of Love (Neue Liebeslieder-Walzer), Op. 65 ... *Brahms*

MAY BARTLETT MARGARET McARTHUR (Scholar)

HOWARD HEMMING ROWLAND ROBSON

Pianoforte Duet

IVAN CLAYTON AUDREY GIRLING

CONCERTO for two Violins, with String Accompaniment, in D minor ... *Bach*

REMO LAURICELLA (Scholar) RALPH NICHOLSON, A.R.C.M.

Annie Wainwright (Scholar) John Kuchmy (Associated Board Exhibitioner)

Margaret Reckless, A.R.C.M. (Associated Board Exhibitioner)

Ronald Onley (Director's Exhibitioner)

Frederick C. Riddle, A.R.C.M. (Gowland Harrison Exhibitioner)

Nora Wilson (Exhibitioner) Marguerite Sloane, A.R.C.M. (Exhibitioner)

Willem de Mont (Scholar)

SONG To the Soul *Stanford*

GRACE BODEY

Accompanist; Ivan Clayton

SONGS a. Hope, the Hornblower *John Ireland*b. Come, lovely sleep *Arnold Smith*c. Cuttin' rushes *Stanford*

ROWLAND ROBSON

Accompanist: Ivor Clayton

SIX PASTORALS for Vocal Quartet, String Quartet and Pianoforte, Op. 15—

H. Walford Davies

a. Morning Song with Hymn to Pan

b. The Shepherd's Wife's Song

c. Sweet Content

d. Dialogue of Dorinda and Damon

e. Dialogue of Dorinda and Thyrsis

f. Evening Song

Vocal Quartet

MAY BARTLETT MARGARET McARTHUR

HOWARD HEMMING ROWLAND ROBSON

String Quartet

ANNIE WAINWRIGHT (Scholar) JOHN KUCHMY (Exhibitioner)

FREDERICK C. RIDDLE (Gowland Harrison Exhibitioner)

MARGUERITE SLOANE (Exhibitioner)

Pianoforte: IVAN CLAYTON

THE JUNIOR EXHIBITIONERS' CONCERT

28th JUNE

NOT for one moment during the Junior Exhibitioners' Concert was there a trace of the somnolence so frequently felt at concerts. On entering the Hall each member of the audience must have guessed that this concert would be out of the ordinary; and so it proved to be. On the platform there were about 120 children, aged between seven and seventeen, all of whom were to take some part in the varied programme.

From the moment when the Choral Class first stood up to sing one realised that the well-known feeling of strain and nervous anxiety

- VIOLIN SOLO Two Allmans *Robert Johnson*
(Transcribed by H. Craxton)
 EUGENE FLEMING (Monica Cholmeley)
 Accompanist: Anita Cohen
- PIANOFORTE DUET ... Three Waltzes *Brahms*
 JOYCE MILLS and JOSEPH SUSSMAN (Mabel Lovering)
- SONATA for Violin and Pianoforte in A major (first movement) ... *Mozart*
 DENNIS TYSON (Florence Ewan), DOROTHY MURPHY (Linda Thomas)
- PIANOFORTE SOLOS ... (a) Berceuse de la Poupée } *Grovelez*
 (b) Chanson du Chasseur }
 FRANCES KRIVINE (Dorothea Aspinall)
- TRIO for Violin, Violoncello and Pianoforte, in one movement ... *Schubert*
 JACK STEADMAN (Freda Dinn), GORDON FLEMING (Joyce Floud),
 JOAN COOMBS (Millicent Silver)
 Coached by Freda Dinn
- DUET for two Pianofortes ... Deux Etudes en forme de Canon ... *Schumann*
(Arranged by Debussy)
 GLADYS CLARK (Fredericka Hartnell) and
 ELSIE BANHAM (Dorothy Shillito for Margaret Crallan)
- SONG The Snow *Edward Elgar*
 THE CHILDREN'S CHORAL CLASS
 (Accompanied by the Senior Orchestra)
 Conductor: JANE VOWLES
- CONCERTO for Pianoforte, in F minor *Bach*
 Moderato. Largo. Presto.
 BERTIE DAVIES (Dorothea Aspinall)
 Conductor: FREDA DINN
- PIANOFORTE SOLOS ... (a) Study in F minor *Poldini*
 (b) At the Horse Fair *E. J. Moeran*
 IRENE LAW (Constance Farrington)
- QUARTET for two Violins, Violoncello and Pianoforte, in C major ... *Purcell*
 Vivace ma non troppo. Largo. Grave. Canzona (Allegro moderato).
 GLADYS HILL (Annie Wainwright),
 WILLIAM KIRKPATRICK (Ruth Early), VIVA ECKERT (Marguerite Sloane),
 EILEEN BOWERS (Millicent Silver)
 Coached by Marguerite Sloane
- PIANOFORTE SOLOS ... (a) Berceuse } ... *Chopin*
 (b) Waltz in C sharp minor }
 (c) Two Arabesques *Debussy*
 CYRIL FREEDY (Dorothea Aspinall)
- SONG Linden Lea *R. Vaughan-Williams*
 (A Dorset Song)
 (Specially Orchestrated for the Children's Orchestra by Dr. Vaughan-Williams)
 THE CHILDREN'S CHORAL CLASS
 Conductor: RUTH DIXON
- THE SENIOR ORCHESTRA ... Down in the West Country ... *W. H. Reed*
 (With Percussion)
 (First performance of this Suite which was specially composed
 for this Orchestra and this occasion)
 (a) The Roving Wife
 (b) Old Adam the Poacher
 (c) Down by a River Side
 (d) Widdecombe Fair
 Conductor: FREDA DINN

THE CHILDREN'S SENIOR ORCHESTRA

FIRST VIOLINS: Gladys Hill, Jack Steadman, Janie Tiskofsky, Barbara Groom, William Kirkpatrick, William Reid, John Mobbs, Margaret Batchelor, Joan Weller.

SECOND VIOLINS: Walter Gear, David Jordan, Eileen Fleming, William Edney, Eric Pitt, Marjorie Meager, Ronald Smurthwaite, Dennis Tyson.

VIOLAS: Lois Monk, Norman Eckert.

VIOLONCELLOS: Viva Eckert, Gordon Fleming, Tony Rowland.

DOUBLE BASS: Joan Monk.

PIANIST: Cyril Preedy.

PERCUSSION: *Drums*—Leonard Burnett, Cecil Pearce; *Cymbals*—Irene Francis, Eleanor Davies; *Triangles*—Hilda Mercer, Iris Steele; *Tambourines*—Joan Thompson, Margaret Bretney.

THE CHILDREN'S JUNIOR ORCHESTRA

FIRST VIOLINS: Stanley Mandall, Fred Syrad, Jeanette Bankover, Ruby Twynam, Iris Wareham.

SECOND VIOLINS: Stanley Gallagher, Eugene Fleming, Joyce Townshend, Joan Wareham, Margaret Gray.

VIOLONCELLOS: Barbara Mahir, Theresa Witty, John Mitchell.

R.C.M. UNION "AT HOME"

29th JUNE

"Jubilee" was stamped upon this year's "At Home" as on other phases of College life. Great things happened. A record crowd saw and heard strange sights and sounds. We were astonished.

Mr. Sydney Waddington is beloved of us all, not less for his extreme modesty than for his fine musicianship and that sound and enlightened judgment on which so many of his friends are apt to rely in moments of perplexity. Normally we see him through clouds of smoke. But, for ten glorious minutes at this year's "At Home," Jubilee robbed him of pipe and retirement; so that hardened publicity-bitten conductors entering the Concert-hall momentarily trembled to realise that he has the power (though possibly not the desire) to take the bread out of their mouths and the very bâton out of their hands.

In those same deathless minutes—and in that same performance of Brahms's "Academic Festival Overture"—mere professional tenors in the audience went "hot-and-cold" at sound of Mr. Harold Samuel's ringing tones cutting across the Concert Hall at an angle of 45° and an altitude of Dr. Dollfuss. And even Mr. Plunket Greene on the ground floor had to admit that Mr. Keith Falkner may some day leave the ranks of Choral Society basses and attempt a modest solo. What followed was less astonishing. Singing her songs, Miss Sarah Fischer charmed us back to a normal

state of mind. And a more familiar Mr. Samuel, playing a Bach Concerto, restored our sense of security.

All threads of reunion were gathered up when Sir Hugh conducted "Blest Pair of Sirens." It was the most convincing way of bringing Hubert Parry into our midst—and nothing could have been more fitting.

Then astonishment settled on Miss Marion Scott. Every normal English man or woman must feel a little disconcerted at suddenly realising that things are not everlastingly just "taken for granted." Miss Scott's innumerable friends, under a sense of accumulating indebtedness to her, took the chance of saying "Thank you." She now wears a gold wristlet-watch given by those to whom her whole service has been marked by punctuality and timely acts. She reads an address that may well remind her, in its happy phrases, of her own gift of felicitous expression. And in retrospect she doubtless feels grateful that at one of the most trying moments of her life Sir Hugh's speech was so skilfully blended of serious thanks and whimsical humour as to leave her in full possession of her own. We were much the happier for the opportunity to express gratitude to Miss Scott for her immeasurable good work for the Union.

From these high affairs food, drink and talk took us to the "Mid-Ken Annual Festival of Music, Choreography and Singing." This—a welter of jokes (in addition to those intended), of startling oddities (excluding the people taking part), of brilliant flashes of truth and sober flights of fancy—was a beautifully-muddled medley: a competitive musical Festival entrancingly reminiscent of Dr. Armstrong Gibbs as he is nine weeks out of ten; of vocalists seen by themselves in nightmare; of the mentality of Dr. Harold Darke and Mr. Herbert Howells when they shall have reached a state of anecdotage and second childhood; and of a dozen other aspects of music and musicians lost in the last ditch of expiring amateur effort. The nimble wit of Mr. Ralph Nicholson was the chief source of the fun. He was ably assisted (in performance) by Miss Elisabeth Aveling, whose display of autocratic authority was "as to the manner born"; by a quartet, comprising Messrs. Howard Hemming, Thomas Dance, Alan Gordon-Brown and Norman Menzies, of which Einstein himself could not have found the Least Common Denominator; and by Mr. Morris Smith's Trombone and Mr. Robert Cantrill's Piccolo, in a duet of such emotional power that pale present composers of string-quartets hung their heads and then went home. Finally, Mr. Verity raided the floor and raised the roof with a professional Brass Band. Mindless astonishment, homeward bound, could only murmur, "Would jubileeve it?"

H.H.

PROGRAMME

PART I

(Choir and Orchestra composed of members of the Teaching Staff,
former Scholars and Students, and present Pupils of the College)

1. ACADEMIC FESTIVAL OVERTURE, Op. 80 *Brabms*
For Orchestra, with choral ending
(Choral ending arranged by Sir Charles Stanford)
Conductor : S. P. WADDINGTON
2. SONGS

a. Weep no more	}	...	...	...	<i>Handel</i>
b. Pack clouds away	}	...	...	...	<i>Handel</i>
c. Dem Unendlichen	...	...	...	...	<i>Schubert</i>

SARAH FISCHER
Accompanist : Harry Stubbs
3. CONCERTO in D minor for Piano and Orchestra *J. S. Bach*
Allegro. Adagio. Allegro.
HAROLD SAMUEL
4. ODE AT A SOLEMN MUSIC ... "Blest Pair of Sirens" *Parry*
For eight-part Choir and Orchestra
Conductor : SIR HUGH P. ALLEN, K.C.V.O.

PART II

The Mid-Ken Annual Festival of Music,
Choreography and Singing

Characters :

Miss Wortlebury, Hon. Secretary	...	...	...	...	...	ELISABETH AVELING
Mr. Philpott, Adjudicator	...	...	...	...	...	RALPH NICHOLSON
Miss D. Neering	...	...	...	...	...	DOROTHEA ASPINALL
Omsk	} her pupils	...	...	...	...	BERESFORD VERITY
Tomsk						FREDERICK RIDDLE
Airkutz						WILLIAM EVANS
Miss Chortle	...	...	...	...	...	WENDY HANSON
						HOWARD HEMMING
The Haddack Quartet	...	...	...	...	...	THOMAS DANCE
						ALAN GORDON-BROWN
						NORMAN MENZIES
Anna K. Sloppitova	...	...	...	...	...	BETTY JACKSON
Prof. Dispencer-Hindermittent...	...	...	...	...	...	KATHERINE CRASTER
Kurt Burt	...	...	...	...	...	ALAN MELVILLE
Godfrey Garbage	...	...	...	...	...	MORRIS SMITH
Piccolo Pete	...	...	...	...	...	ROBERT CANTRILL
Lady Hack	...	...	...	...	...	MARGARET MCARTHUR
Rev. Fallowfield...	...	...	...	...	...	THOMAS DANCE
Major Hoboe	...	...	...	...	...	BERESFORD VERITY
Miss Ivory Caius, Official Accompanist	...	...	...	...	...	IVAN CLATTON
Grimea	...	...	...	...	...	RONALD ONLEY

Members of the Choir, Band :

Misses G. Bodey, M. Cholmeley, I. Cook, K. Craster, L. Crombie, M. Dornay,
C. Green, M. Horton, B. Jackson, E. Kingston, M. Lee, B. Sleigh, S. Turner
and J. Vowles.
Messrs. R. Cantrill, J. Cruft, D. Garvin, C. Holt, A. Sibley, M. Smith and A. Turner.

CHAMBER CONCERT: PRESENT STUDENTS

5th JULY

A PROGRAMME so varied as this does not easily lend itself to consideration as a whole. Two very competent quartets were led by Miss Pearson and Mr. Riddle through the intricacies of Debussy's Op. 10 and Beethoven's Op. 131 with great credit. There were moments, particularly in the Beethoven, when faulty intonation marred an otherwise excellent performance, but these were quickly forgotten and the playing again became worthy of the music. The solos given by Miss Berry and Mr. Hemming would have been better in another programme, differing, as they did, both in the style of music performed and in the manner of its performance.

G.D.S.

PROGRAMME

QUARTET for Strings, Op. 10 Debussy

EVELYNE PEARSON (Associated Board Exhibitioner)

BERESFORD VERITY (Associated Board Exhibitioner)

NORA WILSON (Exhibitioner) BERNARD RICHARDS (Scholar)

PIANOFORTE SOLOS ... a. Prelude No. 3, in G minor S. Rachmaninov

b. Nocturne in F sharp major, Op. 15 Chopin

c. Study in A minor, Op. 25, No. 11 Chopin

PHYLLIS BERRY (Whitcombe-Portsmouth Scholar)

SONGS a. There be none of Beauty's daughters } ... Parry

b. Weep ye no more }

c. Indian Serenade F. Delius

HOWARD HEMMING (Pringle Scholar)

Accompanist: HARRY PLATTS, A.R.C.M.

QUARTET for Strings, in C sharp minor, Op. 131 Beethoven

FREDERICK RIDDLE (Gowland Harrison Exhibitioner)

ELSIE STINTON (Heywood Lonsdale Scholar)

NORA WILSON (Exhibitioner) JAMES WHITEHEAD (Morley Scholar)

RECITAL: PAST STUDENTS

6th JULY

THE long experience of Miss Beatrice Harrison and Mr. Evelyn Howard-Jones in public performance told greatly in favour of their joint recital on 6th July. This performance was all that one has come to expect of such gifted and well-tried players, the ensemble in John Ireland's sonata being particularly good. Not even the breaking of a 'cello string was allowed to disturb the audience's enjoyment, however much it may personally have affected Miss Harrison. The groups of solos were, in choice and performance, characteristic of their players, the 'cello solo showing also the skill of Mr. Herbert Hughes as arranger and accompanist.

The string quartet of present students was of very high standard, and quite worthy to join the soloists on equal terms, but a recollection of hearing the same quartet at a less important concert made one realise that the occasion called for the greater assurance which comes of experience.

G.D.S.

PROGRAMME

SONATA for Pianoforte and Violoncello, in G minor *John Ireland*
(Student 1893-1897; Scholar 1897-1901)

EVLYN HOWARD-JONES (Scholar 1892-1896)

BEATRICE HARRISON (Director's Exhibitioner 1904-1907; Scholar 1907-1909)

Mr. Howard-Jones and Miss Harrison gave the first performance of this Sonata, in 1924, and also the four initial public performances of the work at various centres of the Federation of Music Clubs.

VIOLONCELLO SOLOS ... Three Pieces (founded on Traditional Airs) ... *Herbert Hughes*

a. The Bard of Armagh (Student 1901-1904)

b. The Siller Croun (MS. first performance)

c. The Blackbird Reel

BEATRICE HARRISON AND HERBERT HUGHES

PIANOFORTE SOLOS Klavierstücke, Op. 119 *Brabms*

a. Intermezzo in B minor

b. Intermezzo in E minor

c. Capriccio in C major

d. Rhapsody in E flat

EVLYN HOWARD-JONES

QUARTET for Strings, in F major *M. Ravel*

GERALD EMMIS (Gowland Harrison Exhibitioner)

MOLLY HARMS (Associated Board Exhibitioner)

FREDERICK RIDDLE (Gowland Harrison Exhibitioner)

JAMES PHILLIPS (Bristol Scholar)

RECITAL

11th JULY

THIS recital was of unusual length, and with the inclusion of Dunhill's Sextet and Ireland's Sonata could almost have taken the title of Grand Concert! It was Irene Kohler's first appearance at College following her travels in Germany, and therefore marked with much interest.

Margaret McArthur, on the other hand, was making her last (though we hope not *positively* her last!) appearance upon the Concert Hall platform as Scholar of the R.C.M. She is now facing on her own what to some of us would be a cold hard world—but to her, we hope, a very receptive one!

J.V.

PROGRAMME

- SEXTET for Violoncellos T. F. Dumbill
(Student 1893-1897; Scholar 1897-1901)
JAMES WHITEHEAD (Scholar) JAMES PHILLIPS (Bristol Scholar)
WILLEM DE MONT (Scholar)
ROSEMARY COPPOCK (Associated Board Exhibitioner)
MARJORIE GIBB (Scholar) DENYSE HOLDAWAY (Scholar)
- PIANOFORTE SOLO ... Fantasia and Fugue, in G minor Bach-Liszt
IRENE KOHLER, A.R.C.M. (Octavia Scholar)
- SONGS ... a. Dem Unendlichen (The Everlasting) } ... Schubert
b. Tod und das Mädchen (Death and the Maiden) }
c. Nebbie (Mists) Respighi
d. O don fatale (O fatal gift) Verdi
MARGARET MCARTHUR, A.R.C.M. (Scholar)
Accompanist: Stanley Bate (Scholar)
- PIANOFORTE SOLOS ... Studies, Book I, in C, No. 7 }
Book I, in A flat, No. 10 } ... Chopin
Book II, in F minor, No. 2 }
Book II, in D flat major No. 8 }
IRENE KOHLER
- SONGS a. Looking backward Parry
b. Queen Mary's Song E. Elgar
c. Harvest of Sorrow }
d. Lilac Tree } ... S. Rachmaninov
e. Spring Waters }
MARGARET MCARTHUR
Accompanist: Stanley Bate
- PIANOFORTE SOLO Suite Arthur Benjamin
(Student 1911; Scholar 1912-1915)
IRENE KOHLER
- SONATA for Pianoforte and Violoncello, in G minor John Ireland
(Student 1893-1897; Scholar 1897-1901)
MAY BARRETT BERNARD RICHARDS, A.R.C.M. (Scholar)

DRAMA

12th and 13th JULY

"A MIDSUMMER NIGHT'S DREAM"

Produced by L. CAIRNS JAMES

A *Midsummer Night's Dream* in midsummer is nearly as good as *Twelfth Night* on the "twelfth day of Christmas." But by some prank of the Clerk of the Weather, 12th and 13th July were dull and drizzly, in fact almost the only break in the most amazingly genial summer in living memory. Is it an omen for the College that the heavens shone down so radiantly on our Jubilee?

In the two casts were all our old friends: Betty Jackson, Joan Gilbert, Elisabeth Aveling and Suzan Turner; Thomas Dance, Howard Hemming, Thomas Hancock. Mr. Grunebaum conducted

Mendelssohn's music, and Mr. John Gordon "managed." It is always a puzzle to me how those numerous people on theatre programmes know what to do and do not fall over each other in the dark corners behind the curtain. Where do the duties of a Manager end and those of a Stage Manager begin? And if an Electrician is not a Master Mechanist, what *is* he? But we of the audience need not worry our heads about these problems of "shop," but may just revel in a thoroughly good show.

R.E.

"A MIDSUMMER NIGHT'S DREAM"

Characters :

	12th July	13th July
Theseus, Duke of Athens ...	MAUD HORTON	MARJORIE LEE
Egeus, father to Hermia ...	DUDLEY LEWIS	DUDLEY LEWIS
Lysander } in love with	{ JULIAN GARDINER	JULIAN GARDINER
Demetrius } Hermia	{ ERIC DAVY	ERIC DAVY
Philstrate ...	PETER FETTES	PETER FETTES
master of the revels to Theseus		
Quince, a carpenter ...	FREDERICK SHARP	FREDERICK SHARP
Snug, a joiner ...	THOMAS DANCE	THOMAS DANCE
Bottom, a weaver ...	NORMAN MENZIES	NORMAN MENZIES
Flute, a bellows mender ...	HOWARD HEMMING	HOWARD HEMMING
Snout, a tinker... ..	FRANK BROOKE	FRANK BROOKE
Starveling, a tailor ...	THOMAS HANCOCK	THOMAS HANCOCK
Hippolyta Queen of the Amazons	ELISABETH AVELING	GRACE BODEY
Hermia, in love with Lysander	SUSAN TURNER	MARGUERITE DORNAY
Helena, in love with Demetrius	SHEELAH FIELD	HESTER KEIGHLEY-
Oberon, King of the Fairies ...	SYBIL CLARKE	BARBARA LANE (PEACH
Titania, Queen of the Fairies ...	BETTY JACKSON	JOAN GILBERT
Puck, or Robin Goodfellow ...	AUDREY LANGFORD-	FRANCIS RENDALL
Peaseblossom ...	DOROTHY DYKE (BROWN	DOROTHY DYKE
Cobweb... ..	ELIZABETH SAVAGE	ELIZABETH SAVAGE
Moth ...	JOAN WAREHAM	JOAN WAREHAM
Mustardseed ...	PAMELA LARKIN	PAMELA LARKIN
Changeling Child ...	DENNIS HARDCASTLE	DENNIS HARDCASTLE
Sentinel ...	MAUREEN HARDCASTLE	MAUREEN HARDCASTLE
Fairy ...	BERYL SLEIGH	BERYL SLEIGH
Two Fairies ...	{ CECILIA GREEN	CECILIA GREEN
	{ MARGARET LAUDER	MARGARET LAUDER

Chorus : E. Bloom, M. Blythe, J. Cope, D. Ivimey, L. Kerr, M. Litiger, A. Warburg,
Ballet : Y. Alderson, J. Amphlett, S. Clarke, K. Craster, D. Fox, K. Munn, S. Read,
S. Sewell, M. Steventon, H. Stockell, O. Webb

Courtiers : P. Arnhold, L. Crombie, M. Dornay, M. Horton, I. Haddow, M. Lee,
E. Lessing, G. Loughlin, C. Matthews, A. Melville, H. Peach, M. Purkiss, S. Turner,
J. Verity, K. Whitlock

Manager : JOHN B. GORDON, Hon. A.R.C.M.

Dances arranged by Miss Penelope Spencer, Hon. R.C.M.

Musical Coach : Beresford Verity

Leader of the Orchestra : Ronald Onley

Stage Manager : Marjorie Haviland Assistant Stage Manager : Alan McIlville

Dresses arranged by Mrs. Gotch, Hon. R.C.M.

Wigs by Bert

Master Mechanist : Max Leslie

Electrician : J. Hughes

HER MAJESTY'S DOCTORATE

18th JULY

THE Diploma of the Degree of Doctor of Music in the Royal College of Music, *honoris causâ*, was presented to H.M. Queen Mary on the occasion of the Jubilee, in grateful recognition of the interest which Her Majesty has always shown in the College since the day when as Duchess of York she visited it on the opening of the present building.

The ceremony of presentation was held at Buckingham Palace on 18th July. The College was represented by The President (H.R.H. The Prince of Wales), Lord Palmer (Vice-President), the Assistant Honorary Secretary, Mr. Charles Morley (in the absence through illness of the Honorary Secretary, Mr. George Macmillan), and the Director. The Diploma was handed to Her Majesty by the President, and instead of Doctor's robes a Jewel, modelled on William of Wykeham's pastoral jewel, was presented to Her Majesty as a gift subscribed for by the Council and Members of the College.

The following is the text of the Diploma :—

AS PRESIDENT of the ROYAL COLLEGE OF MUSIC and on behalf of the Council exercising for the first time the privilege granted to it under the Charter of Foundation, I hereby present to Your Majesty the Diploma of the Degree of DOCTOR OF MUSIC, *honoris causâ*, in the ROYAL COLLEGE OF MUSIC, for Your Majesty's gracious acceptance in the year of the College Jubilee.

(Signed) EDWARD P.,

July, 1933.

President.

The Director, in a short address, expressed the thanks of the College to Her Majesty for her interest in the Institution, and explained the significance of the jewel and its decorative musical features.

SECOND ORCHESTRA CONCERT

18th JULY

THE Second Orchestra Concert, like that of the Third Orchestra, was also on this occasion an evening event. The programme was more modern than that of the Third Orchestra, and only the Conductors of the Senior Class gained places. This concert ended with a performance of Berlioz's "Carnaval Romain" Overture, conducted by Mr. Reed, who, both for this concert and for that of the Third Orchestra, had done all the work of rehearsing and training the orchestra and conductors.

G.T.R.

PROGRAMME

NORFOLK RHAPSODY, No. 1, in E minor *R. Vaughan-Williams*
Conductor: ALAN MELVILLE

CONCERTO for Pianoforte and Orchestra, No. 1, in C major, Op. 15 ... *Beethoven*
(1) Allegro (2) Andante (3) Rondo
PERCY CLIFFE (Associated Board Exhibitioner)
Conductors:
(1) MICHAEL MUDIE (2) ROBERT SOUTH (Scholar)
(3) JOHN H. CRUFT (Katharine Florence Boulton Scholar)

ELIZABETH'S GREETING (*Tannhäuser*) *Wagner*
ELLALINE HOLMES (Exhibitioner)
Conductor: JAMES PHILLIPS (Bristol Scholar)

CONCERTO for Violin and Orchestra, in G minor *Max Bruch*
(1) Allegro moderato (2) Adagio (3) Allegro assai
CARL LEWIS (Associated Board Exhibitioner)
Conductors:
(1) & (2) VERA AIMER
(3) GERALD EMMS (Gowland Harrison Exhibitioner)

MICAËLA'S SONG (*Carmen*) *Bizet*
ELSTE BLOOM (Scholarship Exhibitioner)
Conductor: CEDRIC BORGNIS

SERENADE in D major (two movements) *Brahms*
Allegro molto. Finale (Rondo)
Conductors:
(1) WILLEM DE MONT (Courtenay Scholar) (2) REGINALD GOODALL

OVERTURE *Le Carnaval Romain* *Berlioz*

RECITAL

19th JULY

FREQUENTLY at College we sit through a concert with the hall full of so much fog that the platform appears dim and far-off: it is luckily seldom that we have such intense heat as that which made both performers and listeners uncomfortable on 19th July. It was a pity that everyone was half-stifled, from the professors wilting gracefully in the gallery to the lesser breeds fidgeting in the hall, for the programme was a remarkably interesting one.

Chamber music began and ended the recital. We had the first performance of a new work by a present scholar, Helen Hunter. This was a Sextet in four movements for the unusual combination of violin, flute, clarinet, trumpet, bassoon and double bass. It was conducted by Ronald Onley.

The recital itself, apart from the chamber music, was shared by Mr. G. Thalben-Ball, an old College scholar and present professor, and William Parsons, a present scholar.

People who usually flee from the concert hall the minute they see "Organ solo" on the programme at a chamber concert should have

PRESENTATION TO THE DIRECTOR

THE presentation to the Director on Wednesday, 19th July, which was made on behalf of the whole present College—Professors, Students, and Staff, both clerical and household—was a fitting wind-up to the wonderful Jubilee Celebrations of last term, for was not their success mainly due to his inspiration and amazing devotion to the work in hand? Perhaps, as the Patron's Fund Concert was still to come, it is not strictly true to speak of this particular ceremony as if it were the final one, but, standing apart as it did from all questions of musical, or dramatic, or saltatorial expression and achievement, it was surely the embodiment and climax of that spirit of camaraderie and the "happy family" feeling, which means so much to the life of a community such as ours, and which was the guiding principle all through that strenuous term.

To Mr. Waddington is due the brilliant conception of this expression of affection towards our Director, and it was he who organised the collection of the seven hundred odd signatures, the choosing of the gift, and who was the presiding genius of the whole scheme. The Bursar carried out the duties of treasurer with characteristic efficiency, and gave valuable advice on the Director's personal tastes.

It was a jolly idea to have it all happen at the end of the final Choral Class, and the Concert Hall, dazzling with white paint and sunshine, was filled with an excited crowd in its gayest clothes, while up in the gallery was the household staff, a picturesque line of white caps and aprons. Amidst deafening applause the speakers filed on to the platform, and then came the solemn moment when the Director was "fetched" by Betty Jackson as one of the senior students. For some time she had been showing slight signs of agitation, more than ever she allowed to appear before performing an important part in the Theatre below; but all went beautifully, and a delightful incident was the courtly bow which the Director made to his escort before ascending alone the tricky companion-ladder which leads to the platform on the extreme right, an ascent which he made with the agile grace of the born sailor that he really is.

Mr. Waddington opened the proceedings, followed by Ralph Nicholson, who spoke for the students with his usual engaging wit. Then came Mr. Perry, who represented the clerical staff as its senior member, succeeded by Parker, who received a great ovation as the oldest inhabitant, having actually completed 50 years' service in the College. All the speeches appear, more or less verbatim, below, so that readers can see for themselves how happily to the point they were.

The supreme moment arrived when Betty Jackson, carrying the book of signatures, and Howard Hemming, impressively following with the main, heavier gift, appeared on the platform (by the grand staircase this time), and the presentation was made—a very beautiful super-cigar-box, made of Coromandel wood inlaid with ivory, together with another smaller edition for cigarettes, both loaded ready for action.

We are used to hearing the Director's first-day-of-term sermons, and they never fail to be perfectly original, to impress, to amuse, and to delight; and whenever he "says a few words" in public anywhere the effect is always the same. But speaking his thanks on this occasion, when the air was charged with a good deal of electrical excitement and a strong under-current of human emotion was also present, he really surpassed himself.

And so to lunch, with the strains of "For he's a jolly good fellow" ringing in our heads. This immortal tune had been miraculously transformed into a majestic march; possibly the organ, shocked and surprised at being expected to produce anything so frivolous, had taken the matter into its own hands (and feet).

R.B.G.

MR. WADDINGTON said:

Sir,—We have invited you here so that you can hear a little of what we think about you. You have two faults, one of which is that you are afraid to face the consequences of your own good deeds. This is your short hour of reckoning; your virtues have found you out. Mr. Ralph Nicholson, on behalf of the pupils, will commence the indictments.

Mr. Perry, the senior member of the office staff, will conunue.

The wisest man of us all, Mr. Parker, will conclude.

In a year of Jubilee you should jubilate. You should rejoice in what you have achieved, in what you possess and in what you hope for. At this moment we rejoice in having you: in your fine musicianship, in your fabulous energy and vitality, in your alert mind, in your readiness in emergency, in your directive power, and in the hope that you will go on to exercise those great qualities to our benefit for many years to come. But admiration for your directorial qualities is not the only nor even the chief of the feelings we want to express. You have gained more than our admiration: our affection. What you have done for many of us we, and you, know. I will not pursue the subject.

When you have an esteem and an affection for a person you want to give him something to remember you by. The Jubilee seemed to be a fitting occasion to ask you to accept some souvenir from us. The question was, what? This brings me to a consideration of your second fault—so serious that I blush to charge you with it in public. But the truth must be faced. Difficult as it is to say it the fact is there: you don't smoke enough. You do sometimes toy with a cigar; you do sometimes blow through a cigarette. But you are only an amateur, a beginner. We therefore decided to encourage the small and I must say not very promising talent you possess by offering you what you yourself offered to Sir Thomas Beecham—a cigar-box and a cigarette-box, hoping that they will be a constant reminder to you to persevere, to hope, to become as great a master in the fine art of smoking as some of your colleagues. With it we are giving you a book containing the names of all the teaching staff but three, unavoidably absent, all the office

staff, all the domestic staff, and nearly all the pupils. Will you please accept these things with our very high esteem and our very deep affection.

MR. R. W. NICHOLSON said :

Sir Hugh Allen, Professors, Fellow-Students, and any others who can hear me. When I was told that I was to speak for three minutes and say what I liked about the Director, I realised that in that short time it is quite impossible adequately to say all one would like to say about him. However, as I have the responsibility of expressing what I consider are the feelings of the students of the R.C.M. towards our Director, I will endeavour to do so in a few words.

I think we will all agree that in the College there is an extraordinarily happy, and shall I say, homely spirit which no one can help feeling after they have been here a short time. What is the origin of this spirit or atmosphere? It is not the students ourselves, though we become infected with it and pass it on to others, but the answer is undoubtedly our Director. All who come in contact with him feel at once at their ease : a wave of the hand, a few amusing words spoken in that serious way of his—and the ice is broken.

The only time I have really been "put the wind up" by the Director was several years ago—and that is an important point—when I was driving back from Oxford on a Friday, late in the afternoon. I came over the brow of a hill and just missed the Director, coming the other way, on my side of the road. Luckily we avoided one another—but I recognised Sir Hugh. Apart from the fact that if we had crashed, I should have been asked why I was not at Orchestra, there was also the thought that at the Court of Inquiry after the accident, I should have had to admit in public that the Director was in the wrong !

The individual interest that the Director is able to give to all and sundry—rarely does anyone perform at a concert without his being in the audience—and the trouble he takes if it is a case of getting anyone a job, and the interest in his progress afterwards, is amazing. No one is too insignificant to merit his assistance or advice. Nor does the person who is nearing the top of the tree get more attention or advantages than other people.

At times, perhaps, Sir Hugh likes to be original in essentially his own way—as, for example, when a vast concourse of students, past and present, who had come to welcome him home after his terrible experience of being shipwrecked, and had expected a thrilling account of his experiences, were sent away disappointed with no mention of any shipwreck or even the voyage, but were only told that the gauge of the railways was different in the various States of Australia !

Those of us who have seen Sir Hugh at the various big functions of this term cannot have helped feeling how fortunate we are to have so active—in every sense of the word—enthusiastic and happy a Director, whom we are proud to have as our Chief and to whom we look affectionately as Father of the Family.

MR. PERRY said :

On behalf of the Clerical Staff I have the honour of joining in the tribute that is being paid to our Director to-day. We endorse all the nice things that have been said.

It has been said that he is a great Director. That is true, and when the next edition of Grove's Dictionary is issued we shall no doubt read there of the measure of his greatness.

But he is not only a great Director, he is a formidable one. He has a stern countenance ! But we all rejoice to know that under this exterior there lies a very kind and sympathetic heart, and that his great concern is the well-being of Professors, Students and Staff.

Some of us here remember the College when it was a struggling infant. We have seen it blossom forth into the flower of manhood, and it is now bubbling over with health. It must be a source of great gratification and pleasure to Sir Hugh Allen to know that by his amazing energy and inspiring leadership he has brought this College, in this Jubilee year of its existence, to such a proud position in the musical life of our country. Sir, we congratulate you.

MR. PARKER said :

Director, Ladies and Gentlemen—I have been called upon to say a few words, and I must say it gives me great pleasure to be with you all to-day. This great Jubilee Term means a lot to me ; to look back years ago and see what wonderful changes there have been. It is splendid to see our Professors coming and going day after day, year in and year out. My change of work, I am pleased to say, always keeps me in touch with them. This term has been most wonderful : a tremendous lot of work has been done by everyone. The Director has worked very hard, and I am sure we all appreciate his good work. I must say the alterations in the College have come with a great success : for instance, compare our old Examination Room turned into a Theatre ; it makes work for more ; and gives pleasure to everyone in College and outside College, old and young. This Jubilee Term has been a great pleasure to Past Students as well as Present. The music has been delightful, and I feel sure I am right in saying the Director means to have the best. I hope everybody has enjoyed this Jubilee Term as much as I have. I now wish our Director the best of health and prosperity, and my best wishes to you one and all.

THE DIRECTOR replied :

Only once in my life have I had to face such an ordeal as this. The occasion was the presentation to me by the Oxford Bach Choir of a pencil drawing of me by Sargent (not Malcolm Sargent). From that day to this whenever I happen to see that very remarkable portrait, as I do from time to time in misguided houses in Oxford, I cannot help feeling that my peculiar features had so burned their way into the minds of the members of the Choir through many years that they felt lonely without them. This is borne out by the fact that Sargent himself had described them at one of the sittings as "Half devilish and half kind"! The gift was obviously made out of sheer desperation.

We have all been celebrating the Jubilee of the College during this term, and trying to set in proper perspective the activities of the College since its foundation. The delightful and quite irrelevant things that have been said to me to-day in your presence by Mr. Waddington, Mr. Nicholson, Mr. Perry and Parker are overwhelming. The more they wander from the truth the more convincing they become. But if anything of this kind is right on the occasion of a Jubilee it could not have been done in a happier way or with a more charming personal touch or more homely expression. Mr. Nicholson has said we all regard the College as a home. I always feel at home in the College, and to-day is the only exception, for I feel terribly nervous. The homeliness of the College is created by no one person ; it is created by and contributed to by every member of it ; and there could be no better spirit than that. It is in the air, in the buildings and in the passages. Home is the place where we spend the larger part of our lives. Rooms and passages all show signs of real home life. One cannot go into them without finding signs of it : coats and hats and music cases in every improper place, waste paper, burnt matches and cigarette ends just where you would expect to find them, that is in any place other than the receptacles provided for them. And when I tell you that three maids' constant service is required to withstand these signs of homeliness, you will realise we are really at home here.

It may interest you to know that although I am not yet 100 I am actually the senior of all the Professors on the Staff, for I was teaching in the College (in the

earlier building) before any other present Professor. I was then considerably younger than most of you here to-day. In an emergency at the age of 17 I was commandeered to take Dr. Read's classes for two days when he had sprained his ankle. I have never ceased to wonder at his courage and my impertinence 46 years ago. Mr. Waddington was still a scholar at that time, but as he was never in any elementary class in his life I was saved the just indignity of exposure.

I really don't know how to thank you for the lovely present you have given. I find it frightfully difficult to have to stand up before you all. In the two superb boxes you have placed before me, and which I receive with really great happiness and gratitude, I see a gift the like of which I have never known. I have had the reputation for many years of being a non-smoker. This false idea must have come from Mr. Waddington, whose ideas on smoking would make my efforts in this direction appear to be negligible. Sir Hubert Parry the first time I saw him, was smoking a cigar, and after many years of delightful friendship, the last time I saw him he was smoking a cigar. It seems to me therefore that in accepting these wonderful boxes and what lies within them, it will be necessary that I become a real smoker in the Waddingtonian sense. I will honestly do my best, and with each whiff of tobacco I shall think with gratitude of to-day and with affection for all of you who have forced me into inveterate smoking. I have a feeling that Mr. Waddington has done this in self-defence, but whichever way it is I am particularly happy to be in his company and that of the other speakers and in the presence of you all. I think it is a moment I shall never forget. If you see me walking about the passages smoking, it will be your fault, not mine. If by resisting the temptation lying in these boxes I could reform Mr. Aveling, Mr. Polkinhorne, Mr. Waddington, and many other hardened smokers, I should feel my self-denial worthily exercised and that the gift had not been in vain.

I only hope that many of you will live to see the centenary of the College and that you will be as kind to the then director as you have always been to me.

This Jubilee which began in high and glorious circumstances now ends in smoke.

THE ROYAL COLLEGIAN ABROAD

Sir (Samuel) Ernest Palmer, Bt., J.P., a Vice-President and Chairman of the Council, Royal College of Music, was made a baron in the King's birthday honours list. This is the first instance of a peerage conferred in recognition of services rendered to music.

The degree of Doctor of Music *honoris causa* was conferred on Dr. Adrian Boult, by the University of Edinburgh, on 30th June.

Dr. Armstrong Gibbs won the second prize in the *Daily Telegraph* chamber music competition with a string quartet. The third prize was won by Miss Elisabeth Maconchy, with a quintet for oboe and strings. These works were broadcast on 13th May. Dr. Gibbs was also awarded the prize of £25, given by the British Music Society through the generosity of Mr. W. W. Cobbett for a Miniature String Quartet, suitable for performance by young players who have passed the elementary stage.

Mr. George Kruger Gray, F.S.A., has recently designed a badge to be used in the centre of the Union Flag flown by the High Commissioner for Palestine, and two Heraldic Roundels in the frieze of the Council Chamber of the new Leeds Civic Hall.

LONDON.

The Brahms' Centenary was celebrated in April and May by a series of concerts comprising all the chamber works, arranged by Miss Isolde Menges and Messrs. Ivor James and Harold Samuel, assisted by Miss Helen Just and Mr. Aubrey Brain. Dr. H. C. Colles wrote the programme notes.

A Brahms commemoration concert was held on the day of his birth, 7th May, at the Albert Hall, when the *Requiem* and *The Song of Destiny* were sung by the combined forces of the Oxford Bach Choir and the Cambridge University Musical Society, conducted by Sir Hugh Allen and Dr. Cyril Rootham. Miss Dorothy Silk and Mr. Keith Falkner were the soloists. Miss Bessie Rawlins played the violin concerto with the combined orchestras of the two universities.

At the London Contemporary Music Centre's concert held on 6th June, at the College of Nursing, Henrietta Street, W.1, a first concert performance was given of Six Songs by John Ireland: (a) The Advent, (b) Hymn for a Child, (c) My Fair, (d) Down by the Salley Gardens, (e) The Soldier's Return, and (f) The Scapegoat, with the composer at the piano.

Gordon Jacob's "Serenade for Five Wind Instruments" was played by the English Wind Players at the Wigmore Hall, on 7th June.

A recital of vocal music was given by the pupils of Dr. Sydney Northcote at the Guildhall School of Music on 20th June; Vaughan-Williams's *Magnificat* for contralto solo and female chorus conducted by the composer and "The High Song" by Sydney Northcote, a chorus for mixed voices, also conducted by the composer, were among the items on the programme.

Pianoforte recitals were given by Mr. Edwin Benbow at the Grottrian Hall on 3rd May, and by Mr. Cyril Smith, on 5th May. The latter included "Polonaise," and No. 3 from "Masks" by Arthur Bliss in his programme. Miss Nan Pulvermacher gave a pianoforte recital on 9th June, at the London Musical Club, 22 Holland Park, W.11; among her items were "Bacchanal" op. 25, No. 3, by Goossens. Miss Jean Hamilton played in Bach's Triple Concerto in C major for harpsichords at the Rudolf Steiner Hall, on 22nd May.

Mr. Lofthouse conducted the John Lewis Partnership Choir at the Annual Meeting of the Chelsea and Westminster Musical Competition Festival on 21st June, held at Peter Jones, Ltd., Sloane Square; Mr. Topliss Green and Miss Thelma Reiss-Smith also assisted.

Miss Thelma Reiss-Smith played the violoncello at a musical party given by the Austrian Minister on 13th June, in honour of the Austrian Federal Chancellor, Dr. Engelbert Dollfuss, who was in England for the Economic Conference.

Miss Sylvia Spencer played the oboe in "Handel's Water Music" on board a launch in Kew Reach on Sunday afternoon, 11th June.

CHAMBER MUSIC.

Mr. Leon Goossens assisted at the concert at the Grottrian Hall on 2nd May; the British String Quartet, of whom Messrs. Alan Bartlett (violin), Ernest Tomlinson (viola), and Edward Robinson (violoncello) are Old Collegians, gave a concert at the Wigmore Hall on 20th May. Frank Bridge's quartet in G minor was one of the items, and Mr. Ernest Tomlinson played in a Fantasy Sonata for harp and viola by Arnold Bax.

The Seymour Whinyates String Quartet performed on 6th July, at the Shore-ditch Shakespeare Festival, playing works by Purcell and Orlando Gibbons.

SINGERS.

Mr. John McKenna gave a recital at the Lyceum Club on 28th April. Miss Odette de Foras sang in the Covent Garden Opera season, taking the parts of Marianne Leitmeyzer in *Der Rosenkavalier*, Woglinde in *Das Rheingold*, and Brunnhilde in *Götterdämmerung*.

Madame Clara Serena gave a recital in the Director's Flat of the Royal Institution on 5th May; one of her songs was "The Heart Worships," by Gustav Holst.

Miss Elisabeth Aveling as "Fever" and Mr. Trefor Jones as "The Monk," took part in the dramatic performances of *Hiawatha* at the Albert Hall from 5th to 17th June.

Miss Dorothea Webb lectured on "The Singing of Words" at the Art Workers' Guild Hall, 6, Queen Square, Bloomsbury, on 13th May.

On 30th May, Mr. Graham Carritt, assisted by Miss Rose Morse, presented some songs by modern British composers, with introduction and commentary, at the Grotian Hall. This was their second British programme, and among the composers represented were Rebecca Clarke, Armstrong Gibbs and Hadley.

THE PROMS.

College composers were well represented in the Promenade programmes between 21st August and 7th October: Dr. Vaughan-Williams conducted his "Pastoral" symphony and had his piano concerto performed for the second time. Holst contributed three of "The Planets" and *The Perfect Fool* ballet music. Goossens had a first performance of the orchestral version of "Kaleidoscope," and a performance of "Rhythmic Dance." Ireland's piano concerto was played by Mr. Angus Morrison, and Constant Lambert conducted his "Music for Orchestra." Stanford's name appeared twice — in the three Sea Songs, and in the first Irish Rhapsody; Butterworth's "A Shropshire Lad," and Walford Davies's "Solemn Melody" also found a place, and Frank Bridge's "Dance Poem" was revived under the composer.

Among the soloists the following played piano concertos: Miss Kathleen Long, Mozart No. 24; Mr. Kendall Taylor, Beethoven No. 1; Mr. Angus Morrison, Ireland as stated; Mr. Harold Samuel, Beethoven No. 2, and Bach No. 2 and No. 7; and Miss Helen Perkin, Beethoven No. 3; Mr. William Murdoch took part in Beethoven's triple concerto (piano, violin and violoncello), and Mr. Hely-Hutchinson, in Bach's quadruple concerto (for 4 pianos). Other instrumentalists were; Mr. Thalben-Ball in Handel's organ concerto, Miss Isolde Menges in Brahms's double concerto, Mr. Bernard Shore in the viola part of Mozart's Symphonie Concertante and Strauss's "Don Quixote," Mr. Robert Murchie in Bach programmes (flute). Singers were: Mr. Keith Falkner in Bach, Haydn and Stanford; Miss Dorothy Silk, Mr. Stuart Robertson, and Miss Olga Haley.

FESTIVALS.

PROVINCIAL.

The North Northamptonshire musical competition festival took place on 8th April, when the first two parts of Haydn's *Creation* were given. Miss Dorothy Silk was "Gabriel," Mr. Keith Falkner was "Raphael." Mr. J. A. Tatam was at the organ.

The second Annual Festival of the choirs of Birmingham, Coventry and Leicester Cathedrals took place on 27th May at Coventry. Dr. Harold Rhodes conducted. Among the works performed were Vaughan-Williams' *Te Deum* in G, and Parry's motet "My soul, there is a country." This programme was broadcast from the Midland Regional.

At the Leith Hill Festival (Dorking) held on 25th to 28th April, Dr. Vaughan-Williams conducted a Brahms programme and George Dyson's *The Canterbury Pilgrims*.

At the Lewes Festival concert on 29th April, in May Brahms's *Requiem* was sung under Dr. Adrian Boult, and a "Passacaglia on a Well-known Tune" by Gordon Jacob was played by the orchestra under Miss Iris Lemare.

At the Canterbury Festival, Sir Walford Davies gave a lecture on "Hadyn and Mozart at work," on 6th June, in the Chapter House. The same evening in the

Cathedral a concert was given at which Miss Beatrice Harrison was the soloist. On 7th June Dr. Adrian Boult conducted serenades in the Cloisters. Vaughan-Williams' "Job" was performed the next day in the Cathedral.

A festival celebrating the 800th foundation of Exeter Cathedral was held during the last week in June, Dr. T. H. W. Armstrong, the organist, being in charge of the music. The assistant-organist, Mr. Harry Gabb, played the organ when Dr. Armstrong was conducting. At the opening of the restored organ by Dr. Bullock, out of eleven items, six were by College composers. A historical service of motets and organ music contained the names of Charles Wood and Vaughan-Williams. A performance of *Elijah* (in which Mr. Trefor Jones sang) and an orchestral concert (in which Dr. P. A. Browne played the drums) were the major musical events of the festival, which also included a religious drama performed in the nave of the Cathedral. College composers who were represented in the service lists, which were designed to show the history of eight centuries of Cathedral music, were: Stanford, Parry, Walford Davies, Holst, Charles Wood, Martin Shaw, Ireland and Armstrong.

A Festival of Church Music was held on 6th July, at St. George's Chapel, Windsor, directed by Dr. W. H. Harris. Works by Parry, Stanford, Charles Wood, Henry Ley, and Walford Davies, were given.

A festival of English Church Music took place at the Crystal Palace, on 21st July. Among the works performed were: Stanford's *Nunc Dimittis* in A, and his eight-part Gloria, Parry's Coronation anthem, "I was glad," Martin Shaw's anthem, "Arise in us," and a short choral song by Leslie Heward.

A Festival of English Music was held at Cambridge, from 30th July to 3rd August, during the Meeting of the International Society for Musical Research. At the reception Professor Percy Buck delivered a speech of welcome. Music was provided, one of the items being a first performance in modern times of a Pavane for four strings, by John Jenkins (early seventeenth century) recently scored by Rupert Eblebach from the manuscript at Christ Church, Oxford. During the week Dr. Cyril Rootham conducted a choral and orchestral concert, and also the performance of Mediaeval Sacred Music in St. John's College Chapel. Mr. Bernhard Ord was responsible for the Pageant Music, the Tudor Music in King's College Chapel, and a performance of madrigals and folk song settings on the river Cam. Mr. Bernhard Ord played also the harpsichord in a chamber concert of Restoration Music.

The Three Choirs Festival was held this year at Hereford from 3rd to 8th September. The Communion Service on the morning of the 3rd was to a setting by Harold Darke. Mr. Trefor Jones sang in *Elijah* on the 5th, and the first evening programme began with Three Choral Hymns by Vaughan-Williams. On the 6th, Miss Dorothy Silk sang in Bach's Mass in B minor, and a solo cantata by Tunder. The mid-week orchestral concert was held in the Kemble Cinema Theatre. Dr. Armstrong Gibbs conducted a composition of his own, a scena for contralto voice and orchestra, "The Love-Talker." Another item was the prelude to Arthur Bliss's "Morning Heroes." On the evening of the 7th, a new choral work, George Dyson's *St. Paul's Voyage to Melita*, conducted by the composer was performed for the first time, Mr. Trefor Jones singing the tenor recitative, to which the words of St. Paul are set. A varied programme was given on the morning of the 8th, which included a new work by Martin Shaw, "Sursum Corda," Vaughan-Williams's "The Shepherds of the Delectable Mountains" and a movement from his new symphony for strings by W. H. Reed. Mr. Trefor Jones and Mr. William Parsons took part in "The Shepherds of the Delectable Mountains" and were also the soloists in the "Messiah" of which a selection chosen by Dr. H. C. Colles, was performed later in the day.

MISCELLANEOUS.

On 14th May Mr. Graham Carritt, assisted by Miss Rose Morse, gave a lecture-Recital to the Rugby School Music Club, with a programme of British song-writers—Vaughan-Williams, Holst and Howells. On 21st May, Mr. Carritt gave a lecture recital on Modern French Music at Bradfield College, and on 11th July, at Stowe School, when he played works by Debussy, Ravel, Poulenc and Ibert.

The Portsmouth Elizabethan and Bach Society gave a Brahms centenary concert on 18th May, at which Miss Beatrice Chambers played the piano part in the viola sonata in F minor.

BOURNEMOUTH.—At the Pavilion on 21st May, a specially arranged concert was given in the presence of the Mayor and Corporation in celebration of the forty years' service of Sir Dan Godfrey as conductor of the Municipal Orchestra. This was followed eight weeks later (on 22nd July) by another civic function in the same building, at which Sir Dan Godfrey was presented with an illuminated address and a cheque, souvenirs also being given to the past and present members of the orchestra. During the current summer season of Symphony Concerts performances have been given of the following works: violin concerto by Haydn Wood, conducted by the composer (10th May); "The Lark Ascending," by Vaughan-Williams (24th May); a first performance of Theme and Variations by Percy Whitlock (7th June); and the Luring scene from "The Immortal Hour," by Rutland Boughton (12th July).

At the May Week Choral and Orchestral Concert on 9th June, the Cambridge University Musical Society performed "Toward the Unknown Region," by Vaughan-Williams, the composer conducting, and also "The Two Sisters of Binnorie," a ballad for unaccompanied chorus, and the Processional Music and Dances from the opera *The Two Sisters*, both by C. B. Rootham. Miss Kathleen Long was the soloist in Franck's Symphonic Variations. Dr. Rootham conducted.

Mr. G. Thalben-Ball of the Temple Church, London, played the accompaniments to Miss Jelly d'Aranyi's solos when she played in Salisbury Cathedral on 5th July, in aid of the unemployed.

A Midsummer Night's Dream was performed on 21st and 22nd July, at Ovington Hants. Mr. Muir Mathieson was the musical director.

Mr. J. A. Tatam gave an organ recital in Truro Cathedral on 16th August. Included in his programme were Scherzo and Folk Tune by P. W. Whitlock, and the following Preludes on hymn-tune melodies: "St. Mary's" by C. Wood, "Rhosymedre," by Vaughan-Williams, and "Old 104th," by Parry.

SCHOOLS.

At Westminster School, Mr. C. Thornton Lofthouse assisted the London Wind Quintet (flute, Mr. Robert Murchie; oboe, Mr. Leon Goossens; clarinet, Mr. Haydn Draper; Bassoon, Mr. Fred Wood; horn, Mr. F. Chapman) in a recital on 5th June. Mr. Lofthouse also played some original compositions for the piano by boys of the School at their Madrigal and Orchestral Societies' concert on 28th July. The adjudicators for the House music competitions were Mr. Reginald Jacques and Mr. R. Graham Carritt.

Mr. Keith Falkner gave a song recital at Eton on 24th June. Among his songs were some by Parry, Martin Shaw and Vaughan-Williams.

At Oundle School, Mr. C. Spurling conducted the chorus and orchestra at the Midsummer concert on June 24th. The programme included Parry's unison song "You'll get there," and the song "The Ship of Rio," by Armstrong Gibbs. Mr. J. A. Tatam assisted at the piano.

The Campbell College Musical Society, Belfast, gave a school concert on 25th July, conducted by Mr. A. E. F. Dickinson. Among the items were "Since thou, O fondest and truest," unaccompanied song by Parry, and "Reveille," unison song by George Dyson.

The Third Non-Competitive Children's Musical Festival, initiated in 1930 by Mrs. Swann (Helen M. Young) and of which she is Honorary Secretary, was held at Tenbury, Worcester, on 16th May, Dr. Geoffrey Shaw being Musical Director.

ABROAD.

EUROPE.—Miss Sybil Crawley has received a three-months' contract from the opera at Monte Carlo and made her debut as the Marschallin in *Der Rosenkavalier*.

Mr. Constant Lambert conducted William Walton's *Belsbazzar's Feast* in the Concertgebouw at Amsterdam on 9th June, during the meeting of the International Society of Contemporary Music.

"Introduction and Allegro" by Norman Demuth received its first performance on the Radio from Helsingfors on 5th September.

INDIA.—From the Indian Military Academy, Dehra Dun, U.P., we hear that Mrs. S. G. Simpson (Margaret Rayson) has introduced gramophone concerts, and given a series of talks to the cadets on music in general and on the records which were played. She has started a class for the children of officers, and takes them in aural training, singing and eurhythmics. With a pianist she has started a small musical gathering, the members playing various instruments and attempting string quartets, and has given two song recitals. She is now studying Indian music.

SOUTH AFRICA.—Miss M. M. Hobday sends programmes of the Bloemfontein Music Club. Concerts were given on 2nd February, 22nd March, 17th May, 21st June, and 16th August. Miss Rubie Duncan sang at two of these concerts, and also at an At Home given by the South African Society of Music Teachers in Bloemfontein. The Misses G. and M. Hobday have taken part in trios and sonatas, the final item on their programme of 16th August being Dunhill's Fantasy in E flat major for piano, violin and viola.

Miss Edna Stanton played the piano in a special Brahms Concert broadcast from the Cape Town Studio on 8th May.

CANADA.—From the *Musical Times* of June we learn that at an extra concert given by the Orchestra and the Conservatory Choir at Toronto, Dyson's *Canterbury Pilgrims* and Lambert's *The Rio Grande* were performed.

UNITED STATES.—Mr. Christopher J. Thomas holds a post at St. Paul's School, Concord, N.H. His wife (Winifred MacBride) played Lambert's *Rio Grande* three times with the Chicago Symphony orchestra last winter.

BROADCASTING

DAVENTRY AND LONDON

ORCHESTRAL, VOCAL AND STRING WORKS PERFORMED:

ARTHUR BLISS: "Rout" for soprano and orchestra.

RUTLAND BOUGHTON: Three Folk Dances.

FRANK BRIDGE: "Berceuse" (Suite for strings); String Quartet in G minor.

BENJAMIN BRITTEN: Sinfonietta for ten instruments.

GEORGE BUTTERWORTH: Idyll, "The Banks of Green Willow."

COLERIDGE-TAYLOR: "Demande et Réponse" Scenes from an Imaginary Ballet; Incidental Music to "Nero"; Negro Suite.

WALFORD DAVIES: Part-song, "Fair and Fair."

NORMAN DEMUTH: Pastoral Dance.

THOMAS DUNHILL: "White Peacocks"; "Serenade Basque" for violin; Sonata No. 2, in F; "The Pixies" (suite).

HERBERT FRYER: "Etude Caprice" (piano).

ARMSTRONG GIBBS: Songs—"The Ship of Rio," "The Old Soldier," "The Fields are Full," "Five Eyes," "Silver," "In the Woods in June."

GOOSSENS: Concertino for double string orchestra.

V. HELY-HUTCHINSON: Prelude and Berceuse from "The Unknown Warrior" Variations, Intermezzo, Scherzo and Finale; music to "The Sandcastle."

GUSTAV HOLST: Oriental Suite, "Beni Mora"; "Mars" from "The Planets"; Toccata for piano.

HERBERT HOWELLS: "Puck's Minuet"; Seven Pieces "Lambert's Clavichord"; Piano Quartet in A minor.

JOHN IRELAND: "Menuet Impromptu," "Villanella," "Bagatelle" (orchestral); "Amberley Wild Brooks"; "Sonatina" (piano); "The Holy Boy," "Merry Andrew," "Aubade," a first performance of "Intruder" and "Indian Summer," played by Miss Helen Perkin (21st May) Trio No. 2 in one movement; the first performance of the six songs mentioned on page 108 was on 29th May.

R. O. MORRIS: Sinfonia.

HELEN PERKIN: Songs—"All that's Past"; "The Song of Soldiers"; "The Song of Shadows"; "The Ride by Nights."

STANFORD: Four Irish Dances; Overture to *Shamus O'Brien*; Irish Rhapsody; Songs—"Love's Folly"; "The Fairy Lough"; "Windy Nights"; "The Grand Match."

VAUGHAN WILLIAMS: Five Mystical Songs, for baritone with quartet and piano; Folksong Suite; Charterhouse Suite; Overture to *The Wasps*.

HAYDN WOOD: Suite. "Harvest Time"; "Mannin Veen" (a Manx Tone Poem); Suite for Light Orchestra; Selection, "Clovertown."

A concert of Haydn Wood's music was given on 2nd May, consisting of soprano songs and orchestral works; music by Coleridge Taylor was heard on 13th August; a concert of light music by British composers included piano solos, by Constant Lambert "Elegiac Blues," and Ireland's "The Scarlet Ceremonies," on 10th August (Midland).

ORGANISTS.—The opening of the new organ installed in the Concert Hall of Broadcasting House took place on 16th June, when Sir W. G. Alcock, who has acted as artistic adviser to the Corporation during the installation of the organ, and Mr. G. Thalben-Ball, took part in a programme of organ music. The latter played Parry's Choral Prelude "Eventide," Sir W. G. Alcock gave a recital in the Concert Hall, B.B.C. House on 31st July, including one item of his own, "Postlude in C." Mr. Reginald Foort has continued his recitals at The Regal, Kingston-on-Thames; Mr. Osborn Peasgood has played in the Concert Hall, B.B.C. House, and gave a recital at St. Mark's, North Audley Street, on 8th September; Dr. Harold Rhodes gave recitals at Coventry Cathedral on 3rd May, when he played Harold Darke's Prelude "Darwell's 148th"; on 17th May when he played Stanford's Fantasy and Toccata, Charles Wood's Prelude on Psalm 23, and Parry's Prelude "Hanover"; and on 31st May. Mr. Thalben-Ball was relayed from St. Mark's, North Audley Street, on 23rd May, and in a programme of contemporary music on 23rd June played Song Prelude No. 1 by Howells. Mr. Maurice Vinden relayed from St. Mark's, North Audley Street, 5th, 12th and 26th May, and played in the Concert Hall, B.B.C. House, on 16th September.

FOUNDATIONS OF MUSIC.—Mr. Frank Merrick played Brahms's pianoforte sonatas, 1st to 5th May.

Miss Kathleen Long played Brahms's violin sonatas with Mme. Adila Fachiri on 8th, 11th and 12th May.

Mr. Victor Hely-Hutchinson and Mr. Fred. Thurston played Brahms's pianoforte and clarinet sonatas on 9th and 10th May, Mr. Hely-Hutchinson also played Beethoven's pianoforte sonatas from 26th to 30th June.

CONDUCTORS.—Mr. Aylmer Buesst has been appointed chief assistant in London to Dr. Boult. Mr. Edgar Bainton conducted Section D of the B.B.C. Orchestra, on 4th May. Mr. Frank Bridge conducted a symphony concert on 25th July, his own "Dance Poem" being one of the items. Mr. Tom Jones was relayed from the Grand Hotel, Eastbourne on 9th July, with his band, and played violin solos. Mr. Constant Lambert conducted the B.B.C. Theatre Orchestra in a concert of music

from the repertory of the Camargo Ballet Society on 24th June; the programme included Three Dances (Uncle Remus) by Gordon Jacob, his own Elegiac Blues, and Two Scenes from his *Adam and Eve*, and Fugal Blues by Guy Warrack. Mr. Mowinkel conducted a symphony concert in a Scandinavian programme on 14th June, and on 10th May, Mr. Haydn Wood conducted his own violin concerto at the Pavilion, Bournemouth.

INSTRUMENTAL.—The following ensembles have played of which certain members are Old Collegians: The Bolton Trio (Miss Helen Just, violoncello, on 9th May; The English Ensemble (Misses Kathleen Long, piano, Rebecca Clarke, viola) on 8th May, and 3th August, playing at the latter Frank Bridge's Fantasy in one movement for pianoforte quartet; The Chamber Music Players' String Quartet (Messrs. Bernard Shore, viola, Cedric Sharpe, violoncello) on 12th June; The Chamber Music Players' Trio with Mr. William Murdoch on 19th June; The Spencer Dyke Quartet (Messrs. Bernard Shore, viola, Cedric Sharpe, violoncello) on 17th June, 1st August (played "Three Idylls," by Frank Bridge), and 10th September; The London Wind Quintet on 5th July; The Portland String Quartet (Messrs. Alan Bartlett, Ralph Nicholson, violins, Misses Violet Brough, viola, Barbara Amor-Wright, violoncello) on 15th August, who played "Noveletten," by Frank Bridge, and Courante and Burlesca by Scarlatti, arranged by C. Morland-Braithwaite; The Trio Players (Mr. Cedric Sharpe, violoncello) on 10th August; and The Bronkhurst Trio (Messrs. John Fry, Edward Robinson, Henry Bronkhurst) on September 5th.

Violin recitals were given by Miss Bessie Rawlins on 22nd May; Miss Isolde Menges on 4th June; and Miss Olive Davidson, on 25th July.

Violoncello recitals were given by Mr. Squire on 7th May; Miss Beatrice Harrison, in conjunction with Miss Olga Haley, on 18th May; Mr. Snowden on 19th June; Mr. Cedric Sharpe on 26th July; Miss Audrey Piggott on 30th July.

MESSRS. Bernard Shore (viola) and Mr. Angus Morrison (piano) gave a sonata recital on 5th June.

Miss Marie Wilson (violin) played the solo in Vaughan-Williams's "The Lark Ascending," on 27th July.

Mr. Leon Goossens played in the Philharmonic Trio on 14th May, and on 6th August in a Fantasy for oboe and strings by Benjamin Britten, a first performance.

PIANOFORTE.—The following pianists have broadcast: Miss Cecil Dixon has given solos during the Children's Hour, piano interludes, and a recital on 28th July; Mr. Kendall Taylor; Miss Helen Perkin; Mr. Herbert Fryer (recital, 22nd May); Mr. Cyril Smith; Mr. Henry Bronkhurst (recital, 9th July); Mr. Arthur Benjamin; Miss Belinda Heather; Mr. Angus Morrison (9th August).

SINGERS.—The following Old Collegians have broadcast: Mr. George Baker, Miss Mona Benson, Miss Margaret Bissett, Miss Odette de Foras, Miss Betsy de la Porte, Miss Phyllis Evens, Mr. Keith Falkner, Mme. Sarah Fitcher, Mr. Topliss Green, Miss Olga Haley, Mr. Victor Harding, Miss Marjory Harrison, Mr. Trefor Jones, Mr. Norman Notley, Mr. William Parsons, Miss Margaret Rees, Miss Mabel Ritchie, Mr. Stuart Robertson and Mr. Leyland White.

TELEVISION.—Miss Penelope Spencer danced on 29th May, and Miss Beatrice Harrison played violoncello on 30th May, for television transmission.

MIDLAND.

Mr. Victor Hely-Hutchinson has been transferred from London to Birmingham as music director of the Midland Region.

Mr. Helmar Fernback (tenor) sang on 7th June; Mr. George Mantle-Childe played piano solos that day and joined with Mr. Harold Gray to play piano duets on 29th July. Mr. Leslie Heward played piano solos on 20th August.

WESTERN.

Dr. Thomas Armstrong's concerts of motets at the Exeter Cathedral Festival was broadcast on 27th June and 2nd July.

Violoncello solos were given by Miss Audrey Piggott on 27th August, and by Miss Gladys Corlett, on 10th September.

Mr. Walter Glynn sang on 20th August; Mr. Trevor Jones on 6th June and 23rd August; Mr. William Parsons on 30th May (in a concert relayed from Brunswick Chapel, Bristol); and 22nd June; Miss Margaret Rees on 4th September. Mr. Stuart Robertson sang in *St. Paul* on 19th May, at the Three Valleys' Festival relayed from The Pavilion, Mountain Ash.

NORTH REGIONAL.

Miss Irene Crowther gave piano solos on 16th July, including "Procession," by H. Howells, and "Tambourin," by A. Benjamin, in her programme.

BELFAST.

Mr. William Parsons sang at a Military Band Concert on 22nd July.

BIRTHS

MEERS.—On 2nd May, 1933, at Penarth, to Vera Meers (née Ronnfeldt), wife of Henry Capell Lowick, of Hongkong, a son (Richard Stephen Capell).

SMITH-DODSWORTH.—On 13th May, 1933, to Sir Claude and Lady Smith-Dodsworth, a daughter.

DELAVENAY.—On 20th June, 1933, to Monsieur and Madame Emile Delavenay (Muriel Herbert), a daughter, Muriel Claire.

FERNBACK.—On 28th August, 1933, to Mr. and Mrs. Helmar Fernback, Jedding Notts., a daughter, Bridget Ann.

MARRIAGES

HUDSON—MURPHEY. On 1st June, 1933, at St. Michael's Cathedral, Barbadoes, Gerald Hudson, younger son of the late J. W. Hudson and Mrs. Hudson, of Southport, to Eda Gertrude Murphey, daughter of the late W. H. Murphey and Mrs. Murphey, of Barbadoes, B.W.I.

SCOTT—DELGADO. On 17th June, 1933, at the Parish Church, Falmouth, Mr. John Allan Scott to Cynthia Louise, daughter of Mr. and Mrs. Donat A. Delgado.

LATHAM—STUBBS. On 28th June, 1933, at Holy Trinity Church, Prince Consort Road, Mr. Richard O. Latham to Sylvia, daughter of Mr. and Mrs. Stanley Stubbs.

BOULT—WILSON. On 1st July, 1933, at Ditchling, Sussex, Mr. Adrian Cedric Boulton to Mrs. Wilson, younger daughter of Captain F. A. Bowles, R.N. and Mrs. Bowles, of Dully, Sittingbourne, Kent.

DERRYBERRY—REW. On 5th August, 1933, at St. Michael's Church, Torrington, Devon, Everitt Derryberry, of Markin, Tennessee, U.S.A., to Joan Rew.

GOOSSENS—BURROWES. On 8th August, 1933, in London, Léon Jean Goossens to Lucile Leslie, daughter of Lieut.-Col. Alec Burrowes, R.A. and Mrs. Ernestine Burrowes.

DEATHS

HEREFORD. Violet, who died on 31st July, was a student at the College from 1892 to 1895. She studied the violin with Mr. Richard Gompertz, and the piano with Mr. Herbert Sharpe. On leaving College, she did not carry on music as a profession, but seized every opportunity of taking part in ensemble music (of which she was very fond) and of playing in orchestras.

RYAN. Elizabeth, who died on 12th June, was at the College from 1928-30, studying singing and elocution. She created the part of Mistress Quickly in *Sir John in Love*.

TOMALIN. Marie C., who died in August, was at College from 1894 to 1897, studying piano, singing and organ. She had a good knowledge of German and was often called upon by Sir Walter Parratt, then in charge of the Choral Class, to demonstrate the correct pronunciation. In later years, she devoted much time to the Invalid Children's Aid Association, for whom she invented a valuable system of indexing.

KING. Frederick, who died on 20th May, at the age of 80, was for over 40 years professor of singing at the R.A.M. He studied at the National Training School under Visetti. He created the part of Lucifer in Sullivan's *Golden Legend* in 1886, and sang regularly in festivals, ballad concerts and on tour with other famous singers, though it was as a teacher that he was best known in later life.

THE R.C.M. UNION

JUBILEE FUND

LAST spring, when the R.C.M. Union appealed for assistance to enable the society to share worthily in the Royal College of Music Jubilee Celebrations, the appeal was for donations to a Special Fund, and for extra voluntary assistance in the secretarial department. We hoped then, in our most sanguine moments, that the sum of £100 might be raised in spite of the financial depression, and that we might get sufficient offers of help to permit our having the Union office open every afternoon from the beginning of May to the end of June. What happened exceeded all our expectations. The Special Jubilee Fund reached a total of between £129 and £130, and the volunteer helpers were so numerous and efficient that we were able to have the office open exactly as required to handle the hundreds of letters and applications that flowed in. We even kept a reserve list of assistants!

The letters themselves were part of this gift of kindness. They came from all over the world, and their words of affectionate loyalty to the R.C.M., and goodwill to the Union, cheered us on our way like march music. That the Jubilee involved much extra work was true, even for the Union and *MAGAZINE*, but seldom can work have had a greater zest for its doers.

The current number of the *MAGAZINE* is a conspectus of the celebrations; therefore there is no need to describe here the Union Dinner, Dance and "At Home." But once again the word "wonderful" is the right term to embrace the help given by members and friends of the Union, while inversely the phrase "*thank you*" should expand until it circles the world to reach every member.

MARION M. SCOTT, *Hon. Secretary.*

A LETTER FROM MISS SCOTT

DEAR MEMBERS AND FRIENDS OF THE R.C.M. UNION

By the kindness of the Editor I have been allowed space in which to express my gratitude for the wonderful gift which Sir Hugh Allen

presented to me in your names at the Union "At Home" on 29th June. My little speech of thanks on that night seems wholly inadequate to set against things which have brought me such constant pleasure as the exquisite gold wrist watch, the words (to me also true gold) of the engrossed address, and the golden goodwill and friendship of the hundreds of people who joined together to make the present. Many of them were there that night, but many were in other parts of the world, and so I am writing this letter to you all to thank you from the bottom of my heart. I value the gifts immensely, and I am profoundly touched by your goodness to me. Never was a "surprise" better stage-managed nor a recipient made more happy than I. Whenever I use the watch—which is every day—I say in my thoughts "Thank you," for this memento of the Union and the R.C.M. Jubilee.

Your grateful Hon. Secretary,

October, 1933.

MARION M. SCOTT.

COLLEGE NOTES AND NEWS

THE fact that most of us spent the whole of last term Jubilating, from the first word of the Director's Address to the last bar of Borodin's *Prince Igor* Overture at the final concert, accounts for lack of anything substantial or scintillating in our News Column this term. Official functions left little time for frivolities, and the musician "off duty" was rarely to be seen, except at intervals for sustenance and fresh air, and since this is not a gossip column we will deal with the facts such as they are.

Less tickets than usual were sold for the "flutter" or subscription on the Derby, although the "Sweep" was advertised as a special Jubilee one, and we can only attribute this to the fact (or hope) that most of our regular subscribers had already given their donation to the Union Jubilee Appeal Fund. However, the fortunate folk who drew winning tickets seemed well satisfied with their "windfalls." A student, Miss Olwen Davies, drew the first prize. Pat Murnane (General Office), the second, the third was won by a past student who was taking part in the Jubilee Celebrations, Miss Mabel Ritchie, and the fourth prize by Miss Ruth Dixon (student). The total prize money amounted to about £18.

The annual tennis tournaments were started, but once again the difficulties of fixing times for playing off matches, especially during such a busy term caused the postponement of the concluding rounds until this term.

It is some time since the R.C.M. held a Dance of its own (quite apart from the Union one which took place last term), and those who have been and still are clamouring for an event of this nature, will be glad to know that an effort is to be made to run a dance next term, towards the end of January, if we are able to borrow our usual hall. This term offers many difficulties for one organizing a dance owing to the number of concerts in the last few weeks and the difficulty of getting the hall. The possibility of a dance next term depends entirely on the good nature of our neighbours. Dance fiends please note!

The following is a letter from a would-be student from Ireland received at College some while ago. Needless to say he was politely informed that "Accordion" is not an official second study!

DEAR SIR,

IRELAND.

I am calling to attention the Registrar general, for the singing competition of which his Majesty the King and her majesty the Queen are Patrons offered for the 31 May. My scholarship is to be in singing, of which I have various prizes taken before on those marching songs, war songs and all kinds of other songs and can play on music Accordions, mostly war songs of the Army. Hoping to hear from you at an Early notice.

Yours sincerely, MASTER MC——.

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The following are genuine schoolboy or student "howlers" collected from first-hand experience by those now engaged in teaching:—

"Please, Sir, what *are* Brahms?" "Sir, will you explain the phlegmatic scale." In answer to the question, "What are the names of the lines of the treble staff?" a boy replied, "A, c, i, o, u"!

On the subject of musical terms, answers have been full of imagination, "L'istesso Tempo" being described as "Listlessly, but to time," "the sad time," and "mean time," while "poco animato" takes on quite a new meaning as "a little feeling of love." Among other howlers which show considerable originality are:—♩ = 84 means 84 seconds to one ♩, "ten:" means repeat the phrase 10 times, and "woodwind" denotes "Softly sighing." Who says the teaching of music is a dull occupation?

R.W.N.

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THE LIBRARY

The Reference Library has been enriched lately by several valuable gifts of music. Two of these are of special interest. A copy of *Tannhäuser* in vocal score, once the property of Wagner himself, presented by Sir Henry Hadow; and Mozart's Piano Concertos (in parts) in an early, probably the original, edition: 18 out of the 20 in the complete set. Also Leon Vallas' book on Debussy, Chopin's Letters, and some other books.

R.E.

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LONDON INTER-FACULTY CHRISTIAN UNION REPORT.

The L.I.F.C.U. celebrated its fourth anniversary in College this year, and quite a large crowd attended the meeting. Our membership was rather reduced at the end of the summer, but several freshers joined this term, and we are now bigger than ever before.

Three open meetings are held every term, notices of which are put on the notice boards, at which there is always opportunity for discussion.

J.B.

REVIEWS

STRING MUSIC

SUITE FOR VIOLONCELLO AND ORCHESTRA. By R. O. MORRIS. Oxford University Press. Piano score. 7/6.

STRING QUARTET, OP. 73. By C. ARMSTRONG GIBBS. Hawkes & Son. 5/-.

The main stream of English musical tradition has always flowed along vocal channels, though the Elizabethans and Purcell did not altogether overlook the string family. It is therefore a special pleasure to come upon modern chamber

music of English flavour, picking up once more the English tradition (for the orchestra demanded by Mr. Morris in his violoncello suite is an orchestra of chamber dimensions). The piano reduction now available still further domesticates the music, and a great deal of pleasure is to be had out of it though the last movement is undeniably difficult, and is more essentially orchestral than the other three. It is unemphatic music beautifully understated, though the points are pointed enough; with orchestral colour to enhance them and (say) Mr. Ivor James, to whom it is dedicated, to play the solo part, its subtleties, its witticisms (for it contains a good deal of wit), its sustained romance, would delight the connoisseur. There is incidentally a melodic phrase in the Humoresque which recalls that curiously Beethovenish melody which is given to the flute in the finale of Schubert's C major Symphony. But the substance of the music is melodically and harmonically wholly of the English renaissance.

Dr. Gibbs's quartet won the second prize in the *Daily Telegraph* Competition, and has been publicly played. It is more chromatic in character—each of the three movements and the final fugato leads off with the viola enunciating a tune of varying degrees of chromaticism. It is, however, quite a robust little work, taking just over a quarter of an hour to play; it is, of course, extremely well written, and it is at once charming and logical. A score is provided by the publisher as well as the parts.

F.H.

BRAHMS IN THE MUSICAL PILGRIM. 1/6 each.

The Symphonies. By P. A. BROWNE.

The Chamber Music. By H. C. COLLES.

The Musical Pilgrim who has sought for guidance about the works of Brahms has not hitherto fared very well, but with these two new books of analysis at his disposal he will have no difficulty in getting to the heart of the matter. Dr. Colles's survey of the whole of the chamber music is an expansion, with the addition of illustrations in music-type, of the programme notes which he wrote for the centenary concerts organised last spring by the Isolde Menges String Quartet and Mr. Harold Samuel. Dr. Browne devotes an equal amount of space to an analysis of the four symphonies, so that his analysis is much fuller; indeed, a score is indispensable if his close argument is to be followed. It may even be doubted whether it is not better to make one's own analysis unaided if it is to be as full as this. Yet the company of so well stored a mind is helpful and comforting on any pilgrimage, and here and there Dr. Browne forgets that he is the guide and comes out with a burst of personal enthusiasm, such as that in which he asserts the finale of the third symphony to be the "culminating point of the greatest of the four symphonies." The introductory essay, too, is full of good things, including some paragraphs on Brahms's orchestration which go into a good many specific details that are not generally known.

Dr. Colles disclaims this full type of analysis, since his notes were written for use in the concert-hall rather than the study. They are, therefore, more readable—though he, too, suggests a score at the reader's hand—and enable the pilgrim to take a bird's-eye view of the whole country if he so wishes. The facts, however, are all there for those who wish to use the book as a work of reference. In both books criticism is kept within very narrow limits—just enough to lend flavour to the main business of exposition. Centenaries are useful in enabling one to get a composer's works "taped": for this purpose these two small volumes are invaluable.

F.H.

BOOKS RECEIVED

THE SINGING VOICE. By E. R. GARNETT PASSE, M.R.C.S., L.R.C.P. Sir Isaac Pitman & Sons, Ltd. 80 pages. 6/-.

Mr. Clive Carey has written a foreword to this book by an eminent laryngologist, in the course of which he says "Here we have scientific facts, expressed in lucid language, from which we can draw our own conclusions and upon which we can base our own methods of instruction." The scientific facts include elementary acoustics, the anatomy and physiology of the voice, and some historical account of the researches into the mechanism of speech and song. Numerous diagrams, still further elucidate a clear exposition of the facts, which the singer ought to know, not because they will teach him to sing but because at the lowest they will be his best safeguard against bad habits, and because, anyhow, he or she ought to know them.

A SECONDARY SCHOOL MUSIC COURSE. By M. MAITLAND WATSON. Boosey & Co. 5/- Pupils' Books in three parts at 9d. each.

This is the first year of a course designed to prepare boys and girls for matriculation and equivalent examinations. Sir Arthur Somervell contributes a preface.

HANDBOOK OF CONDUCTING. By HERMANN SCHERCHEN. Oxford University Press. 7/6.

This is an elaborate treatise copiously illustrated with music examples from modern scores, translated by Mr. Calvocoressi and supplied with a preface by Professor Dent.

MUSIC RECEIVED

IDYLL: for soprano and baritone soloists and orchestra. By FREDERICK DELIUS Winthrop Rogers. Vocal score. 6/-.

This is a new work made out of an old one. Music once written for the unpublished opera *Margot la Rouge* has flowered again upon some words adapted from Walt Whitman. It was performed at the Promenades.

CHRISTMAS. By ARTHUR SOMERVELL. Boosey & Co. 2/-.

This is a choral work for female voices, and could well be sung whole or in part by Girls' Clubs or similar organisations.

COLLEGE CONCERTS

MONDAY, 3rd JULY (Chamber)

SONATA for Violin and Pianoforte, No. 1, in B minor Back
A. ELSIE STINTON (Heywood Lonsdale Scholar). PHYLIS M. WARD (Exhibitioner).

SONGS a. Vigilia nuziale I. Pizzetti
b. The Harvest of Sorrow S. Rachmaninov
JANE VOWLES, A.R.C.M. (Royal Amateur Orchestral Society Scholar).
Accompanist: GEOFFREY CORBETT, A.R.C.M.

PIANOFORTE SOLOS a. In May Novák
b. The Red Flower Freda Swain
c. Bacchanal E. Goossens

NAN PULVERMACHER, A.R.C.M. (Grove Exhibitioner).

SONGS a. Philis plus avare que tendre J. Weckerlin
b. Eloge du beau Léandre
c. La Bergère Annette arr. Ella Ivimey

DOROTHY IVIMEY, A.R.C.M. (Savage Club Exhibitioner).

Accompanist: GLADYS HAIR (Scholar).

TRIO for Pianoforte, Violin and Violoncello, in G major W. J. Hurlstone (the late)
(Scholar 1894-1896)

HELEN BAINTON, A.R.C.M. (Ashton Jonson Exhibitioner).

VIOLET PALMER, A.R.C.M. (Exhibitioner).

MARGUERITE SLOANE, A.R.C.M. (Charlotte Holmes Exhibitioner).

MONDAY, 10th JULY (Chamber)

- SONATA for Violin and Pianoforte, No. 1, in E minor *E. Goossens*
 RONALD ONLEY (Director's Exhibitioner), IRENE CROWTHER, A.R.C.M. (Exhibitioner).
- SONGS
a. The Lilacs *S. Rachmaninov*
b. The Clock *G. Sacknowsky*
 JOAN REEVE (Exhibitioner).
 Accompanist: AUDREY GIRLING, A.R.C.M. (Lilian Eldée Scholar).
- VIOLONCELLO SOLOS
a. Folk Tale *Arnold Bax*
b. Melody *Frank Bridge*
 WILLEM DE MONT (Courtenay Scholar).
 Accompanist: DUDLEY LEWIS.
- PIANOFORTE SOLO
Ballade in F minor *Chopin*
 JEAN NORRIS (Exhibitioner, Scholar-elect).
- SONGS
 From "The Poet's Love" *Schumann*
a. 'Twas in the lovely month of May
b. From out my tears are springing
c. The rose and the lily
d. I gaze into thy tender eyes
e. I'll breathe my soul's deep yearning
f. The Rhine, that holiest river
g. I blame thee not
 FREDERICK SHARP (Scholar).
 Accompanist: HARRY PLATTS, A.R.C.M.
- ADAGIO AND ALLEGRO for Horn and Pianoforte *Schumann*
 JOHN DENISON (Scholarship Exhibitioner, Scholar-elect).
 ROBERT S. SOUTH (Kiallmark Scholar).
- ORGAN SOLO
Rhapsody No. 1 *H. Howells*
 KENNETH MOGRIDGE, A.R.C.M. (Scholar).

MONDAY, 17th JULY (Chamber)

- PHANTASY QUINTET for Strings *R. Vaughan-Williams*
 GERALD EMMS, A.R.C.M. (Gowland Harrison Exhibitioner),
 RONALD ONLEY (Director's Exhibitioner),
 FREDERICK RIDDLE (Gowland Harrison Exhibitioner),
 NORA WILSON, A.R.C.M. (Exhibitioner), WILLEM DE MONT (Courtenay Scholar).
- SONGS
a. Lungi dal caro bene *Secchi*
b. Cloths of Heaven *T. F. Dunhill*
c. The Lover's Curse *H. Hughes*
 KATHLEEN WHITLOCK.
 Accompanist: BARBARA KENSLAKE.
- CLARINET SOLOS
Four Meditations *R. H. Walthew*
 STEPHEN WATERS (Scholar and Leverhulme Exhibitioner).
 Accompanist: ALAN MELVILLE.
- PIANOFORTE SOLOS
Chromatic Fantasia and Fugue *Bach*
 MARION BERRY, A.R.C.M.
- SONGS
a. I heard a piper piping *Arnold Bax*
b. A Fairy Town
c. The Child and the Twilight *Parry*
 MARJORIE AVIS (Scholar).
 Accompanist: PHYLLIS WARD, A.R.C.M. (Exhibitioner).
- QUARTET for Strings, in D major *Charles Wood*
 VIOLET PALMER, A.R.C.M. (Exhibitioner),
 HELEN BAINTON, A.R.C.M. (Ashton Jonson Exhibitioner),
 B. SCAWEN BLUNT, A.R.C.M. (Charlotte Holmes Exhibitioner),
 ROSEMARY COPPOCK, A.R.C.M. (Associated Board Exhibitioner).

INFORMAL CONCERTS

Two Informal Concerts (Nos. 190 and 191) were held during the term, both were chamber concerts.

MIDDAY RECITALS

Two Midday Recitals were given in July by Miss Dorothea Aspinall, A.R.C.M. (pianoforte), and Miss Audrey Piggott, A.R.C.M. (violoncello); and by Miss Bertha Steventon (mezzo soprano), accompanied by Mr. Harry Stubbs.

JUNIOR EXHIBITIONERS' CONCERT

The Sixteenth Junior Exhibitioners' Concert was held on 20th July. The programme contained twenty-five items. (This was the regular terminal concert, not the special Jubilee event described on page 90).

THE TERM'S AWARDS

MIDSUMMER TERM, 1933

(S) Scholar. (E) Exhibitioner. (Op.E) Opera Exhibitioner.

The Director has approved the following Awards :—

- | | |
|---|---|
| Council Exhibitions— | Elocution Class— |
| Nicholson, Ralph ... Violin | The Director's Prize— |
| Barrow, Joan M. E. ... Pianoforte | Jenkinson, Charmaine |
| Binns, Margaret ... Violin | The Registrar's Prize— |
| Cameron, Janet ... Pianoforte | Gardiner, Julian |
| Coppock, Rosemary ... Violoncello | Mr. Cairns James' Improvement |
| Fettes, Peter ... Singing | Prizes— |
| Maclure, Elizabeth ... Violin | Tillet, Mary E. |
| Peart, Donald R. ... Viola | (S) Menzies, H. Norman |
| Sanders, Mary ... Organ | Highly Commended— |
| Sloane, Marguerite ... Violoncello | Clarke, Sybil (ineligible for prize) |
| Bridges, Dorothy A. ... Pianoforte | Commended— |
| Deacon, Constance ... Organ | Anthony, Monica B. |
| Gasper, Gwendoline ... Singing | Gasper, Mary G. |
| Kingston, Edna B. ... Singing | Lane, Anna B. |
| Extra Awards : | Kenneth Bruce Stuart Prize for Organists |
| Darbishire, Helga ... Violin | Wray, John R. |
| Lake, Mollic D. ... Singing | Scholefield Prize for String Players |
| Hereford, Rosemary ... Pianoforte | (S) Phillips, James H. |
| Clementi Exhibition for Pianists— | Highly Commended— |
| (E) Crowther, Irene | (S) Whitehead, James |
| Chappell Gold Medal for Pianists— | (S) Richards, Bernard |
| (S) South, Robert H. S. | (S) de Mont, Willem |
| Challen Gold Medal for Pianists— | Alfred and Catherine Howard Prize for |
| (S) Norris, E. Pamela | Violinists |
| Ellen Shaw Williams Prize for Pianists— | (S) Riddle, Frederick C. |
| (S) Davies, Doris E. | Dannreuther Prize for Pianists |
| Herbert Sharpe Prize for Pianists— | (E) Farrington, Constance |
| (E) Pulvermacher, Nan | Tagore Gold Medal— |
| Henry Leslie (Herefordshire Philhar- | (S) Riddle, Frederick C. |
| monic) Prize for Singers— | Esther Greg Exhibition for String Players |
| (S) Parsons, William L. | (E) Wilson, Nora |
| Highly Commended— | Ashton Jonson Exhibition for Pianists— |
| (S) McArthur, Margaret E. | (E) Barrett, May |
| Chilver Wilson Prize for Singers— | Arthur Sullivan Prize— |
| Divided between— | Divided between— |
| (S) Avis, Marjorie J. | (S) Hyde, Miriam |
| (S) Menzies, H. Norman | Sykes, John |
| Highly Commended— | Lesley Alexander Gift for 'Cellists— |
| (S) Aveling, Elisabeth | (E) Coppock, Rosemary |
| (E) Lauder, Margaret | Alfred Gibson Memorial Prize for |
| Frank Pownall Prize for Singers— | Violin or Viola Players— |
| (S) Hemming, Howard | (E) Patten, Harold R. |
| Ernest Farrar Prize for Composition— | Leo Stern Memorial Gift for 'Cellists— |
| (S) Britten, E. Benjamin | (E) Sloane, Marguerite S. |
| Julian Clifford Scholarship— | Walter Parratt Prize for Organists— |
| Mudie Michael | Miles, George T. |
| Council Prize for Organ Extemporising | |
| (S) Groves, Robert S. | |

- Scholarship Exhibitions—
 Renewed to July, 1934—
 Burditt, W. David ... Horn
 Castaldini, Joseph ... Bassoon
 F. E. ... Trombone
 Garvin, Dennis ... Trombone
 Lewkowitsch, Jason ... Bassoon
 L. E. ... Trombone
 Smith, Morris ... Trombone
 Elected for one year—
 Wood, J. ... Horn
 Elected for one term to December, 1933—
 Berry, Phyllis
 Grants—
 Hambleton, W. ... Clarinet
 Sibley, Albert V. ... Trumpet
 Tivadar Nachez Prize for Violinists—
 (S) Haslem, Mary
 Song Competition Prize for Second Study
 Composition and Theory Pupils—
 Banner, Barbara
 Proxime—
 Fraser, Shena E.
 Gowland Harrison Exhibition Grants—
 Bossert, Robert
 (E) Michaels, Isadore
 (E) Onley, Ronald C.
 Director's Exhibitions—
 Renewed for one year—
 (E) Michaels, Isadore
 (E) Onley, Ronald C.
 Director's (Junior) Exhibition—
 Renewed for one year—
 Weller, Joan
 Ernest Palmer Fund for Opera Study
 Exhibitioners—
 Renewed for one term—
 Hancock, Thomas
 Elected for one year—
 Blythe, Margaret
 Lauder, Margaret
 Giulia Grisi Exhibition for Singers—
 Turner, Susan
 Leonard Borwick Prize for Instrumentalists—
 (S) Phillips, James H.
 Opera Exhibitions—
 Elected for one year—
 Barber, —
 Cope, D. J.
 Horton, A. M.
 Matthews, W.
 Lutman, —
 Tom Haigh Memorial Prize for Organists
 Webber, William S. I.
 Louisa Dent Memorial Prize for Violinists
 (E) Page, Jack
 Woltmann Memorial Gift for Violinists—
 Divided between—
 (E) Nicholson, Ralph W.
 (E) Robinson, Eric
 Janet Heriot Thomson Scholarship—
 Divided between—
 Brennan, Eileen
 Norbrook, Phyllis V. E.
 McEwen Prize—
 Dinn, Winifreda L.
 Wodehouse Bequest Grants—
 (S) Parrish Peggy B.
 Evans, William
 Theodore Stier Prize for Conductors—
 Goodall, Reginald
 Marianne Rowe Exhibitions—
 Jenkinson, Charmaine
 Palmer, Joan E.
 Steventon, Marjorie
 Leverhulme Scholarships—
 Melville, Alan
 Tucker, Norman W. G.
 Whitcombe Portsmouth Scholarship—
 Chapman, Dorothy
 Leverhulme Exhibitions—
 Smith, Audrey M.
 (E) Wilson, Nora
 Octavia (Travelling) Scholarships—
 (S) Clayton, Ivan D.
 (S) Hunter, Helen S.
 May, Frederick
 (S) Perkin, Helen C.
 Scholarships—
 Awarded for one year—
 (S) Lovering, Mabel Blumenthal
 Elliot, Margaret Royal Amateur Orchestral Socy.
 William Wilkins Hewitt Fund Grants—
 (S) Menzies, H. Norman
 (S) Robson, Rowland
 Raymond Fennell Prizes for Teachers' Training Course—
 Dixon, Ruth ... Piano, Class Work, Cello
 Gilbert, Joan ... Piano and Class Work
 Mason, Katherine ... Piano
 Smith, Audrey ... Violin and Orchestra
 Tuckett, Gwendoline ... Piano and Class Work
 Clark, Margaret ... Piano and Class Work
 Hunter, Joyce ... Piano

- Jones, Beatrice ... Piano and Class Work
 Smalley, Jean ... Piano and Class Work
 Davies, Eiluned... Piano and Class Work
 Crowther, Irene... Piano
 Molyneux, Ruth ... Class Work
 Nunn, Phyllis ... Piano and Class Work
 (Miss Muriel Nicholson's name would have been on the Prize List, but is omitted at her own wish.)
 Highly Commended—
 Darnborough, Joan
 Weston, Joyce
 Tomkinson, Marjorie
 Commended—
 Vowles, Jane
 Cecil, Mary
 Charlesworth, Eileen
 Johns, Edith F.
 Gibson, Marjorie
 Early, Ruth
 Kuttner, Elsa
- Cobbett Prizes (Performances of Stanley Bate's Phantasy String Quartet)—
 First Prize—
 Emms, Gerald
 Stinton, Edna
 Riddle, Frederick
 De Mont, Willem
 Second Prize—
 Yosilevsky, Maurice
 Stinton, Edna (for Kuchmy, John)
 Patten, Roy
 Gibb, Marjorie
 Commended—
 Palmer, Violet
 Meachen, Margaret
 Blunt, Beryl
 Sloane, Marguerite
 Joseph Maas Memorial Prize—
 (S) Hemming, Howard
 Wesley Exhibition Grant—
 For one year—
 Waine, Frederic

A.R.C.M. EXAMINATION

SEPTEMBER, 1933

- PIANOFORTE (TEACHING)—
 Gimson, Elizabeth Caroline
 Hoggett, Alan
 Hunter-Tod, Helena
 Olden, Ethel Irene
 Radcliff, Mabel
 Street, Janet Constance
 Weston, Joyce Mary
- PIANOFORTE (SOLO PERFORMANCE)—
 Aldridge, Margery Olive Mooring
 Bell, Lucy Constance
 Bennett, Sarah Beryl Megan
 Burford, Zana Zöe
 a Malcolm, George John
 Swain, Stella
 Ward, Phyllis Mary
 Way, Joan Monica
- SINGING (SOLO PERFORMANCE)
 Aveling, Elisabeth
 Ford, Thomas John Charles
- VIOLIN (TEACHING)—
 Sandwith, Elizabeth Barbara
 Trout, Dora Ellen
- VIOLIN (SOLO PERFORMANCE)—
 Cant, Joan Agnes
 Ford, Colleen Mary
 Martin, Mary Elizabeth
 Michaels, Isadore Mitchell
 Onley, Ronald Charles
 Stevens, Geoffrey William
 Stinton, Alice Elsie
- FLUTE—
 Barnett, Helen Angela
- THE TEACHING OF CLASS SINGING AND AURAL TRAINING—
 Arnold, Phyllis Mary
- ELOCUTION AND DECLAMATION—
 Alderson, Yvonne Maud
 Aveling, Elisabeth
- a Competent knowledge of Harmony

LIST OF DATES

EASTER TERM, 1934

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|----------------------|-----|-----|------------------------|
| ENTRANCE EXAMINATION | ... | ... | Wednesday, 3rd January |
| TERM BEGINS | ... | ... | Monday, 8th January |
| HALF TERM BEGINS | ... | ... | Monday, 19th February |
| TERM ENDS | ... | ... | Thursday, 29th March |